Short Career of Infant Prodigies

THE NEW YORK
DRAMATIC MIRROR

MARTHA HEDMAN

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By ROBERT GRAU

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Nevertheless, as far back as can be recalled, the infant prodigy has invariably been the child of stage parents. Yet it is also true that these children with inherited talent rarely achieved enduring fame, and in but a few instances up to very recent years did the later career of the prodigy reach early expectations, while still fewer approached their parents after maturity.

The most talented prodigies of forty or fifty years ago appeared in the variety shows of that day, and their "turns" were usually headline features. "Baby" Benson was all the rage at the old Union Square Theater, where Keith's now stands. The laws of the city were different then than now, and the spectacle of this particular kiddie doing a half-hour turn of singing and dancing, as well as imitations of famous actors, would to-day cause a manager's theater license to be revoked. "Baby" Benson was the daughter of Jenny Benson, a famous serio-comic, who always appeared in the same bill with the child. The latter, however, commanded for several years a far higher salary than her mother, and though at maturity she became a "star," known as Marguerite Fish, her later career was of the checkered order. Nor did she earn as much money as a star as at the age of five.

In the same Union Square Theater appeared Jenny Kimball, also a serio-comic of renown, whose adopted daughter, famous as "Little Corinne," became a star at the age of four years, and has remained such to this day, yet her "fat" years were the early ones of her career. Corinne headed her own comic opera company when six years old, and was a money-making star under her mother's management up to the death of the latter, but the older she became the less was her drawing power, and though still younger than most stars of to-day, is little heard of new.

The late Della Fox created a furore as a child actress in Augustus Thomas's first play, "Editha's Burglar." Della became one of the most popular stars the American stage has ever known, her vogue lasting up to her demise. Ill health alone contributed to such decline as was perceptible in the last few years of her career.

Bijou Heron was a genuine prodigy of the '70's, the daughter of the original portrayer of "Camille" (Mathilde Heron). Bijou's talent was so unusual that the late Augustin Daly engaged her as a regular member of New York's best stock company, where the child scored many "hits," but when after years of experience under Mr. Daly she outgrew the child parts and sought to establish herself as a leading lady, the playgoing public was no longer attracted. In a few years Bijou decided to change her stage name to that of her own, Helen Stoeppel (her father was Robert Stoeppel, long musical director at Daly's), and even when she became the wife of Henry Miller and appeared with him she failed to realize the hopes of her prodigy days. Mr. Daly was a great believer in the early development of players—the Daly company always had a prodigy or two in its roster.

After Bijou Heron ceased to play child parts, another Bijou was revealed in Bijou Fernandez—the daughter of a well-known booking agent, who became prominent because the managers wanting clever children for the stage could secure such only in Mrs. Fernandez's agency.

When Bijou Fernandez grew to womanhood her mother's influence as the booking agent of the Theatrical Syndicate gave to Bijou almost a choice of engagements, yet, though she scored in several important roles, those who predicted that she would develop into another Ada Rehan confessed to disappointment. When Bijou's mother died and the big agency that she had created was without a head, the daughter left the stage and has ever since conducted the bureau with much success.

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But when Tommy Russell came back, no longer the curly-headed, baby-faced boy, and trod the boards in a one-act play written by himself, that public which had raved over him but a few years before was no longer interested. One week was sufficient, and though Mr. Thomas Russell made several later efforts to convert his "Tommy Russell" fame into present-day usefulness, the task was finally abandoned and a business career soon beckoned him permanently.

But there have been not a few child prodigies who have achieved even greater fame as matured players. "Little Wally Eddinger" played without interruption from the age of three years until this day, always increasing in popularity and becoming a star under the management of George M. Cohan, himself a prodigy at the age of five years. George, like young Eddinger, was the child of stage parents, his father being Jerry Cohan, proprietor of a Hibernicon of the type so popular a generation ago. George, however, first revealed his genius as a violin prodigy, though his nimble feet, then as now, were in evidence. George Cohan's prodigy days are not over yet. At twenty he had written more than two hundred plays and playlets, and was earning $100,000 a year. At twenty-five he was accounted a millionaire, and at thirty he talks about retiring from the stage at a time in life when most careers are fairly inaugurated, though he has since revised his decision.

The prodigy in the musical field has found a vogue more enduring than the player, but only is this true of instrumentalists. The phenomenal child singers have lasted but a few years before their voices changed, but many will recall the sensational vogue of Cyril Tyler, boy soprano, who commanded a salary of $500 a week as long as his voice retained the purity of tones that enabled the child to sing in a manner equal to the celebrated coloratura soprano of grand opera.

Witter Peabody, another child soprano, was a thorough musician, who first sang in churches, receiving $2,500 a year, a record price in that day. But when this lad of fourteen came to sing in theaters where two performances are given daily, before six months had passed his voice changed to a tenor, and six months' later young Peabody was practically voiceless and forced to retire altogether. He has never been heard publicly since.

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In this article Mr. Grau does not contend that child-actors do not live as long as other people, or that the stage has a deleterious effect on the youthful prodigy.

What he does say, and prove by citation of numerous cases, is that as a rule infant prodigies cease to interest the great public after they have outgrown their years of childhood.

Not all, by any means, are failures in after years. A number might have become distinguished actors in their mature years. Some are drawn into other walks of life, abandoning the stage with few regrets perhaps, though probably the majority of promising child actors never realize the expectations inspired by their earlier efforts.

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MADAME CRITIC

DURING one's playgoing lifetime there is bound to be a single performance which unceasingly haunts the memory and which issues from its niche of past events with a splendor of freshness which makes it a joy forever. Plays come and go, and are forgotten; but in that particular play every detail stands forth as though it were yesterday it had been acted. There are all sorts of labels for the plays we have liked—"charming," "delightful," "magnificent," and so on down the list, but *the play of plays* is none of this. We think of it with a beautiful respect, and we speak of it in tones of reverence, for has it not separated itself from the merely entertaining, the play with plot and the play without plot?

Upon questioning a number of people as to the most wonderful, the most enduring in memory play, the majority of them agreed that "Everyman" is its title. And, mind you, the people who say this are not religiously inclined, although not unacquainted with the interior of churches. There was something about the old morality play that caused one to make more good resolutions than on all the New Year's days that had passed. "Everyman" exerted a powerful influence.

Then came "Parsifal."

Most people think of "Parsifal" as an opera; but the wonderful thing about it is you can take it any way you please. An opera? Yes, but a tremendous play, too, and one with all the seduction of the wicked world set forth in a far more realistic and attractive form than ever portrayed by any Broadway version of "The Song of Songs," "Everywoman," "Experience," or any of the other bids for lurid thrills.

When I speak of "Parsifal" I think only of the production of the Metropolitan Opera House with its amazing perfection of orchestra under Herts, its wonderful staging, its splendid acting. Every man and woman with a wish for mental and soulful musical and moral uplift owes it to himself to attend one performance of "Parsifal" during his lifetime.

When invited to join a box party at the Metropolitan on New Year's day, I honestly expected to be bored. How could I sit there for five hours with only a short respite! I didn't know. To make matters worse, several people informed me that I must be mistaken about one clock being the time for the rise of the curtain. "Why, the thing begins at nine," one cheerfully remarked, "and about one o'clock it stops long enough to let you get a quick lunch." Would you believe that those people are well up on everything theatrical and mildly operatic? But the name "Parsifal" was to them like a sign with "Beware the dog" on it.

The curtain rose promptly at one. There was no postponement in order that the rich might bestow themselves. They could be there or not as they chose. The others, needless to say, were waiting for the first note which would give them their money's value.

Such a hush as fell when the curtain rose and that wonderful music came to our ears. At the end of the first act two or three persons started to applaud, but they were quickly silenced. Fancy hearing applause hissed, when in other Broadway places they move heaven and earth for its sweet sound. There were refreshments in plenty served in the big reception rooms outside, and the people gathered there were like the guests at an afternoon reception.

"I must be dreaming," I said. "Can this be Broadway?"

"Oh, yes, it is Broadway," a Metropolitan habitue replied, "but it's not the Broadway that nine-tenths of the theatergoers know. This is Broadway, the beautiful."

Just then I caught sight of Stanley Olmsted, that brilliant writer, who, I believe, knows every note Wagner ever wrote. I feel sorry for the poor musician in a Wagnerian score who might happen to touch a false note, for no matter how deep he might be hidden in a big orchestra Olmsted would detect it.

"Why," said Olmsted, "how did you happen to come here, Madame Critic?"

He looked at me as though there must be some mistake.

"I fancy I must seem a bit out of place," said I, "when I might be at a farce, or a crook play, or a sex play, or a melodrama, or a girly-girly play, or vaudeville, or the pictures, or one of our latest half-and-half, meaning half drama and half moving pictures, or knitting socks for the poor Belgians."

"Think of what you are missing," said Olmsted. "And think of what the people at those plays are missing. Wouldn't they admire the gorgeousness of the stage settings, the acting, the everything that they don't know about if they only knew?"

Just then he turned to chat with some friends all of whom spoke German. Suddenly it dawned upon me that everyone seemed to speak German except myself. It was extraordinary. The majority of the faces around me were American, too. It was a dreamland, this Metropolitan.

Then, when the shaft of light fell on that final tableau of Parsifal, the grail and the dove, I went out into the battleship-gray of Broadway, where the vulgar, monstrous signs glittered and glittered until that exquisite picture seemed to be something that could never have happened.

MARY NASH AS JEANNETTE AND LOU-TELLEGEN AS RENE, THE EAGLE, IN THE NEW DETECTIVE PLAY, "SECRET STRINGS."

Unusual interest was attached to the opening of "Secret Strings," chiefly on account of Lou-Tellegen, the young man who fascinated us all in "Maria Rosa" with his splendid acting and delicious foreign accent, which didn't sound at all like any other foreign accent to which we have become accustomed on our stage. But then, Mr. Tellegen is an honest-to-the-scenery-real actor, and so much can't be said about some of those who have the courage to assume a role which demands that English be spoken not as we speak it. While playing in "Maria Rosa" Mr. Lou-Tellegen made such an impression on one of our most distinguished actors that he enthusiastically pronounced him the best actor he had seen on our stage in twenty years. Perhaps it was because of this charm in a romantic role that he elected to apear in another romantic play, for any crook play of the type of "Secret Strings" should be so classed.

Of Mr. Tellegen, it must be said that he did all required of him with the ease and perfection of technique of which he is master, but I must confess, I was greatly disappointed that he had not secured a more original sort of role. Gentlemen thieves who flourish revolvers and coerce persecuted women for the sake of a collection of jewels are no longer interesting to us. We know them all too well—almost what they will say next. Of course, the grand surprise of "Secret Strings" was reserved for the very end. When the count and countess revealed themselves as detectives, it was entirely unexpected, but somehow the twist failed to thrill as it should have done. Perhaps this was true because everybody was so tired with the efforts of the plot to drag its poor self over so many acts, and when the audience thought the end had come, and it was time to divide its attention between the play and wraps—why, it was so thoughtless of the playwright to spring something unforseen upon it. The surprise should have been one. It merely caused people to say very mildly, "Well, I declare!"

Mr. Tellegen was certainly most tragic in his red costume and the speech about republican marriage. The devil himself could not have appeared more startling than did he at the top of the stairs in the old banquet hall.

I would like to know who convinced Mary Nash that deathlike appearance was essential. She was most badly advised as to her white face and black clothes. And she seemed to be shrinking from everybody. In the first act she didn't look at all according to our ideas of a crook's wife who had had the courage and good sense to escape from him.

Mr. Tellegen's admirers hope that he is not going to permit himself to fall into a rut of crook drama when he is so splendid in real plays. Will we never be rid of these tales of the gentleman thief?

I sincerely hope the piano in "The Song of Songs" has learned to behave itself by this time. On the opening night one of the actors turned to the piano in order to give us a little music. While still some feet away, the instrument began to play, and when the actor in question finished his bit of stage business, the piano refused to stop playing. It wasn't a player-piano, either, but was played by someone behind the scenes. The actor gave no signs of discomfiture, but the comedy laugh from the audience was enough to make him either forget what words he had to say or else add stronger ones to them. Fortunately, when the time came for Lily to sing her Song of Songs the player behind the scene was on the alert. It would have been dreadful if he hadn't, for that moment needed to be impressive. Strange, how often a little thing of that sort will create havoc in normal conditions.

They have added a line to the end of "Outcast" which sets at rest all the discussion by audiences and critics as to what was the best remedy for an unsatisfactory end. The original conclusion caused Miriam to reject her lover's offer of marriage which had been made in a most perfunctory sort of manner. She replied that she would accompany him to South America, but she would not marry him. At present, the playwright had altered this objectionable situation by having the lover reply, "I'm going to marry you just the same." Simple, isn't it, but to the point, and it leaves Miriam's determination overruled by the will of the stronger sex. Then the audience goes home perfectly sure that he will keep his word and the poor girl's devotion will be rewarded by the rite which she believed to be for good women, only, although I never could understand her reasoning in that respect. That was the one false note in "Outcast." The Miriam of the play would never be so inconsistent as that—she was too plucky.

MADAME CRITIC.

WIT FROM FOOTLIGHT FAVORITES

"A laugh in time saves nine—weeks' idleness."—Marie Nordstrom.

"An actor may cover his past with his presents."—Clare Weldon.

"A capital manager is one with money."—Louise Randolph.

"Know all you say, but do not say all you know."—Ian Maclaren.

"Many girls are 'pretty as a picture,' but not their own."—Harmon MacGregor.

"There isn't much in a name after all. Many a 'heavy man' has a light heart."—Paul Ker.

"Some actors are born great, some achieve greatness and some just grate upon you."—Mary Hall.

"For a man there are not seven, but four, ages—twenty hearts, thirty diamonds, forty clubs and eighty spades."—Gilbert White.

"It is the icy stare of the manager that keeps many an actress from ascending to success."—Bertha Mann.

"Early to bed and early to rise may be a good motto, but theater managers agree it is a bad practise."—Harold de Becker.

"An actor may be able to keep his balance on an ice pond and yet fall for the flattery of a matinee girl."—Marguerite Herts.

Personal

ARCHIBALD.—Mr. James F. J. Archibald, the war correspondent, has cabled from Berlin that he will arrive here on the steamship Rotterdam. Mr. Archibald, since the first stages of the war, has been on the firing line with the German and Austrian armies, and is returning to this country with an exclusive story and hundreds of pictures which he will present on an extended Coast-to-Coast lecture tour. The tour will begin immediately following Mr. Archibald's arrival in this country.

BROWN.—Col. T. Allston Brown, author of "The History of the New York Stage," had his seventy-ninth birthday, Jan. 16. He is a life member of the

Matzene, Chicago.

RICHARD BENNETT,

Who is Appearing in Brieux's "Maternity," at the Princess Theater.

B. P. O. Elks, as well as the second oldest living Elk, having joined that order June 15, 1869. He is also a life member of Amity Lodge N. A. M., life member of Amity Commandery, Knights Templar, Scottish Rite 32, Mystic Shrine and Masonic Veterans.

DAVIES.—Through his London representatives, Charles Frohman has received word that Hubert Henry Davies, the author of "Outcast," is now working in a hospital in Paris, caring for the wounded in the army of the Allies. Mr. Davies sailed for London directly after "Outcast" was produced in the hope of obtaining some place in the English army; but on failing to pass the examinations, he accepted a helper's place in a London military hospital preliminary to obtaining his present post in Paris.

DOWNING.—Robert Downing, who at the height of his fame some years ago, created somewhat of a sensation, by giving up the stage for the pulpit, has been engaged to take charge of the Department of Expression in the E. K. Peall Conservatory of Music and Art in Philadelphia. Mr. Downing was one of America's leading actors, and was associated with Joseph Jefferson, Edwin Booth, Mary Anderson, and others of equal note. He also starred at the head of his own company throughout this country and Canada. His most famous role was that of "Ingomar." For the past seven years Mr. Downing has been in evangelistic work, and is now the pastor of a church in Wilmington, Del.

HEDMAN.—Miss Martha Hedman, whose picture is reproduced on this week's cover of THE MIRROR, has, in a short space of two years, risen to foremost ranks of dramatic art in America. Miss Hedman was born in Ostersund, a tiny village in the north of Sweden. At the age of fourteen she went to Helsingfors in Finland, where she entered a school to study for the stage. Among her teachers was Siri von Essen, the first wife of Strindberg, who became so interested in her that she devoted most of her time to her dramatic training. At the age of eighteen she was engaged by Albert Ranft as leading woman for the leading theater in Stockholm, where she won considerable fame as an interpreter of Ibsen's and Strindberg's dramas. Coming to America, she was engaged by Charles Frohman to create the leading feminine role in "The Attack" at the Garrick Theater in the Fall of 1912. Her triumph was complete. Her alluring personality and her unconscious charm, together with her notable performance, captivated the critics. Miss Hedman continued as Mr. Mason's leading woman in "Indian Summer." When this play was withdrawn she went to London, where she played leading roles with Sir George Alexander. This Fall she was starred in the ill-fated "Heart of a Thief," and after the closing of this play joined John Drew as leading woman in "The Prodigal Husband." Though Miss Hedman's beauty has won for her an international reputation, she is above all an actress.

MCINTOSH.—Burr McIntosh, actor, photographer, and publisher, will begin a lecture season at Carnegie Hall on Jan. 16. Mr. McIntosh's talk is entitled "The United States and Its Menaces," and it is illustrated with three hundred colored views. In the course of the lecture, facts said to be startling regarding the Army, Navy, Merchant Marine, Immigrants, etc., will be brought out. The Buffalo *Evening News* said editorially of Mr. McIntosh's former lecture, "The United States To-day": "Burr McIntosh, with his new wonderfully illustrated lecture, 'The United States of To-day,' is doing more to acquaint our people with their country, and to instill a patriotic and self-respecting feeling into their breasts than any other single agency to-day."

PALMER.—Leslie Palmer, now appearing in "Outcast," has had perhaps as adventurous a career as falls to the lot of most men.

Before going on the stage, he was for ten years in the Navy, and served through both the Chilian and Turco-Grecian wars. During the latter he had charge of all cipher messages received by the Eastern Telegraph Company from the European powers, and he remembers how at Suda Bay, Crete, he was sent ashore, bound as usual for the telegraph office. It was a brilliant moonlight night, and Mr. Palmer has a vivid recollection of creeping along in shadow of the buildings, and of coming to a sudden open space where no attempt at concealment was possible. In a moment he was a target for the Turkish fire, and it was only by sheer good fortune that he escaped. At the expiration of his term of service, he followed the advice of his shipmates, and went on the stage. He joined Sir Henry Irving's company in London, with whom he remained until the famous actor's death. Since then he has played every conceivable part both in America and in England. Over here his more recent engagements include Gad in "Joseph and His Brethren," and the Statue of Love in "Prunella."

ZARING.—Miss Grace Zaring, who since the war broke out has been doing valiant hospital work for the Red Cross in London, arrived in this country the last week in December in order to be present at the reunion of the Clarke family on New Year's Day. Miss Zaring is a niece of Harry Corson Clarke and accompanied him and Mrs. Clarke upon their trip around the world. She is a gifted pianist. At the reunion of the Clarkes—a family with a notable history in American theatricals, four generations were present, Mrs. Adele Clarke, Mrs. Gertrude Clarke, Mrs. Charles Bentley, and her daughter Irene.

"DRAMA APPRECIATION" IN SCHOOLS

(From the Los Angeles Tribune.)

For the purpose of arousing interest in better plays, a course in drama appreciation has been added recently to the curriculum of the Los Angeles Polytechnic High School that should have wide attention. This is believed to be the only course of its kind offered in all the high schools of America. While no part of the Drama League, this local innovation is in line with the aims of that organization.

It was introduced last year, at the suggestion of Miss A. E. Craig, who has charge of the work; and its scope has been materially enlarged this semester. The course seeks to create in its students a desire for representative plays. By calling attention to the fundamental principles of dramaturgy, it aims to teach how to discriminate between things worthy and unworthy on the stage. Playgoers, who have never given the matter any particular thought, generally view the theater simply from an amusement standpoint. It merits better consideration.

In the class work instruction is given as to what constitutes a good play from the standpoint of ethics, literature and technique. Some of the best books available on the drama, as well as certain published modern plays, will be studied. Then, when notable plays appear at local theaters, the students attend them, in company with their instructor, to observe how dramatic principles are applied in actual production. Subsequently, there is a class discussion, in which the students are encouraged to voice their own opinions concerning what they have seen and learned.

This conversational part of the drama appreciation course is one of its most promising features, as it tends to stimulate original thought and expression. Any one interested in the drama is eligible to enroll. The popularity of the class is proved by the fact that it is attracting many regarded as beyond the usual high school age. As part of the general movement to raise public taste above the cheap and tawdry in the theater, this departure fills a needed place in modern education.

ANTHOLOGY OF THE STAGE

True art never disgusts.—LORD BULWER.

Art must be a complement to nature, strictly subsidiary.—EMERSON.

I would have the actor's tongue sympathize with his eyes.—ADDISON.

Not the first best, but the second or third best will draw the multitude.—JOHN BURROUGHS.

Some stories demand a happy ending; others just as naturally tend to tragedy.—ISRAEL ZANGWILL.

The poetic drama can live only by being truly

WILLIAM M. CANNING,

Manager New Park Theater, Manchester, N. H.

dramatic as well as truly poetic.—R. FARQUHARSON SHARP.

Self-expression within certain limits is as important in criticism as in any other form of literature.—JOHN BURROUGHS.

The interest of a drama arises from what has been termed "the clash of character against character."—ANONYMOUS.

Artistic, and especially dramatic composition is no logical or mechanical contrivance; it is a living organism full of soul and mind.—ULRICI.

The loftiest merit of a tale (or play) rests upon the effect it produces, not on the fancy, but on the intellect and the passions.—BULWER.

Not a single role in this tragedy is what it should be—all fall short. This, notwithstanding it pleased. Why? Obviously because of the situation of the characters, which of itself is touching. A great man led to the scaffold will always inspire interest. The representation of his fate is always impressive, even without any accession from poetry—about as impressive as reality would be.—LESSING.

In an interesting chapter on the drama in his "England and the English" Lytton describes the ideal poetic drama as the result of a combination between the "Simple" and the "Magnificent," by which he means that the magnificence of rhetoric or circumstance must not be allowed to draw the dramatist's attention away from the fact that it is the simple human passions which give life to the characters of a drama—and that, at bottom, the genuine impulses of the King and of the Gardener are of the same nature.—R. FARQUHARSON SHARP.

No verse (than blank verse) is more appropriate for speaking the language of the drama, that is, the language of action, and for giving it the artistic form, the flow of the line of beauty, measure, and rhythm of movement. No other is so capable of pliantly adapting itself to all the turns of action; no other can so readily and unconstrainedly descend either to the lowest plains of prose, or soar to sublimest heights of poetry; no other is so well adapted to render both the dialogue of the commonest conversation and the monologue of the stormiest passion, of tender, timid emotion, and of intriguing reflection in ever-changing, yet ever essentially the same rhythm.—ULRICI.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

THE CONSOLIDATION

THE long-pending opposition of KLAW AND ERLANGER and the Messrs. SHUBERT has come to an end. An arrangement has been perfected by which these two great booking firms have been consolidated.

That some such a solution to pending conditions was bound to come has been foreseen by every astute observer for some time. The two factions which have been in control of the playhouses all over the country have buried their differences, and if they have profited by their experience at all, a better prospect of theatrical affairs is assured.

There will be fewer playhouses, and with less competition there will follow a return to a normal basis. The great difficulty has been to find suitable attractions to fill the many theaters, hastily built in all sections, when the fight between the SHUBERTS and K. AND E. was in its most violent stage. Matters went fairly well—though business had been continually on the down grade for five years—until the effects of the European war began to be felt. The tremendous sums represented by the decline of our export trade—$350,000,000 in ten months—come out of the pockets of the merchant, the wage earner, as well as the farmer, planter, and miner. Besides, the imperative demand for attractions to meet the requirements of so many theaters, lowered the standard of plays selected, and reacted on the theatergoing public, which complained of being slighted.

Hard times drove the producing manager to the wall. The failure of the LIEBLER Company was followed by that of HARRISON GREY FISKE, to the regret of serious-minded playgoers. More shrewd than the average, HENRY W. SAVAGE abstained from making any productions at all this season, and departed on a long yachting tour beyond the earshot of Broadway. Other managers saw no immediate relief in sight, and refused to risk money in productions until times improved. The booking offices found themselves in a state of increasing embarrassment, and consolidation came as a natural result.

What disposition will be made of the surplus of theaters scattered throughout the country is one of the problems whose solution will be watched with interest; but the consolidation was a timely step, and in the interest of the drama generally. No doubt, at a number of competing playhouses the scale of prices will be lowered, and such theaters will be consolidated into a popular-price circuit.

The duty devolving on the new organization will be to give all possible encouragement to independent producers, in order to guard against a relapse into former conditions, and to treat the situation as it develops with the utmost liberality and in a spirit of helpful reconstruction. With all the natural resources at hand for national prosperity, theatrical affairs in the United States have no normal cause for being in a languishing state.

ONE DOLLAR AND THE ACTORS' FUND

Everybody buy a ticket for the big Actors' Fund Benefit, Century Opera House, New York city, Friday, Jan. 29. The prominent professionals in New York on that date will give their services, and an entertainment of superlative merit will result.

Ladies and gentlemen of the profession, who are not in New York and will not be there on that date, can contribute greatly to the success of the entertainment by buying a ticket.

Just send a dollar bill to the Actors' Fund, Longacre Building, Times Square, New York city. If you have a friend or acquaintance in New York or vicinity, who would enjoy the performance, include in your letter a stamped envelope addressed, and the Fund will mail the ticket.

If you have no acquaintance in the metropolis, ask the Fund to mail the ticket to somebody it knows who would enjoy the performance. The Fund knows of many persons who would appreciate a pleasant afternoon at the theater who cannot afford the price of a dollar ticket.

The Actors' Fund is a great charity. Its good works are done quietly and without ostentation. This spirit of giving without boasting is really one of the drawbacks to the prosperity of the Fund. But it is, nevertheless, the wise and proper way. The charity of the Fund is confined strictly to the relief of members of the theatrical profession—whether the subjects of its mercy are members of the Fund or not.

Professionals—thousands of them read THE DRAMATIC MIRROR—busy at their calling in the remote corners of the country, in small towns, traveling on the road, or playing dates in "the sticks," can show their appreciation by acting upon this suggestion.

Send a paper dollar to the Actors' Fund for the benefit, and we promise you that when Jan. 29 comes around you will be happier that day because you have made somebody else happy—and when you are giving your performance that afternoon you will know that the dollar bill you earned in pursuit of your calling will give to some unknown, unfortunate brother-professional more than 100 cents' worth of comfort, right when he most needs it.

MOROSCO WILL READ PLAYS

Prominent Manager Assures "The Mirror" He Means Business

[The following personal letter from Mr. Morosco to the editor of THE DRAMATIC MIRROR is a reply to a recent editorial on this page discussing the announcement that the well-known Western manager had established a play-reading bureau. The letter is a candid statement of Mr. Morosco's plans and is so self-explanatory that comment here is superfluous.—EDITOR.]

OFFICES OF
OLIVER MOROSCO,
LOS ANGELES, CAL.

LOS ANGELES, Dec. 29, 1914.

Mr. Frederick F. Schrader, Editor DRAMATIC MIRROR, *New York City.*

MY DEAR MR. SCHRADER: I have just read with interest your editorial comment in your issue of Dec. 16 referring to my new department of play-reading, and I am appreciative of your kindly announcement of this new department, and of your expressed willingness to "indorse it if it is meant seriously."

Undoubtedly there must have come to your notice many instances of good plays that have languished in producer's hands for many months without receiving the slightest consideration. I believe that practically every manager and every producer of the country has, at one time or the other, been guilty of possible negligence in permitting manuscripts of plays to remain unnoticed in his possession for some time, thereby unintentionally inflicting loss upon the author, and possibly upon the playgoing public.

It is to prevent any such occurrence in my offices in the future, to stimulate and encourage authors, and to secure good plays, that I have arranged for this professional play-reading department. It is not a play contest. It will not be operated as a play contest in any manner.

It is intended to benefit the author by giving his play a fair reading, and it is intended to benefit the producer by giving him the first opportunity to secure good plays.

There will be no announcements of winning plays. The only plays in this department that will win anything are the plays that are suitable for our productions.

I intend to give this play-reading department, which starts upon its work the first of the year, an honest and thorough trial for at least one year, and if it proves to be a success, as I believe it will, it will become a permanent part of my department work. The following conditions will govern the operation of this department, and you can safely assure the readers of THE DRAMATIC MIRROR that they will be lived up to in every sense of the word.

All manuscripts will be given a reading by an expert and professional play-reader. The manuscripts are to be addressed to the Burbank Theater, Los Angeles, care of the play-reading department, and upon their receipt will be immediately turned over to the chief of staff of that department, who will, in turn, assign the play for reading and critical analysis to one of his assistants.

The play will be read and a synopsis of it written, also a professional criticism of the play based entirely upon merit, regardless of the name or fame of the author. If the play is suitable for our production, and we retain it, the author will be immediately notified of this fact. If it is not accepted, the manuscript will be returned immediately, accompanied by the criticism and synopsis of the play, duplicate copies being kept in our office for the purpose of protecting the author in case a play of marked similarity is submitted later by some other author.

Manuscripts from New York will be back in their author's possession in three weeks after mailing, which allows one week for transmission to Los Angeles, a week for reading, and a week for returning, if not acceptable. There is no charge other than that the expressage must be paid by the author, and there are no prizes.

I will have an option upon all plays while in the possession of my play-reading department, and if I accept them the terms will be as follows: $500 advance, 5 per cent. of the first $4,500, 7½ per cent. of the next $2,000, and 10 per cent. on all over $6,500.

Manuscripts from other points will be regulated by the distance from Los Angeles, as to the time of their return. For instance, plays from Chicago will be back in their author's hands in two weeks, and from Los Angeles will be returned in one week.

I expect this department to be a busy one, but I intend that every play will receive immediate consideration, and that there will be no such thing as a delay in returning the manuscript.

I believe that this is a proposition that will appeal to authors because of its fairness. They will not be kept in suspense regarding the fate of their manuscripts, but will know in the briefest time possible the standing of their plays from a professional standpoint.

I am sure that there will never be an instance of bad faith, favoritism, or delay in the operation of this department called to your attention, and I believe that it will be for the ultimate good of all branches of the theatrical or producing business.

With kindest wishes for the prosperity of yourself and your magazine during the new year, I am,

Sincerely,
OLIVER MOROSCO.

EDITOR'S LETTER BOX

[Correspondents asking for private addressing of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

READER.—Miss Anna Abbott is a member of "The Debutante" company, now at the Knickerbocker.

M. S. EMERY, Lynnfield Center, Mass.—Mr. Winthrop Ames is the manager who paid Alice Brown $10,000 for "Children of Earth," produced for the first time Jan. 12, at the Booth Theater, New York.

CHRIS. MEARSELET.—Miss Christie MacDonald will soon appear under her former management in a new opera. She has recently become a mother—hence her temporary retirement.

JNO. V. MAXWELL.—1. We do not know whether Master Reginald Sheffield has returned to London. He was specially engaged for "Evidence." 2. Confer with Miss Mary Asquith, 145 W. 45th Street, New York, about your idea.

R. E. PARKER, Amsterdam, N. Y.—Charles Klein's "The Money Makers," was not a success. It was produced early in the season in New York. We cannot at this time give you the address of Bert Lytell and Evelyn Vaughan.

A SUBSCRIBER, Peoria, Ill.—"Who's Who on the Stage" 1906, and Strang's books on the stage, published in Boston, are illustrated books of the character you describe. Your book dealer will obtain details. Joseph Santley was not a star before he appeared in "The Girl of My Dreams."

ALFRED B., Philadelphia, Pa.—The cast of "The Lilac Room" as produced at Weber's Theater April 3, 1907, included: Charles P. Hammond as Captain Austin Philipson-Wyngate, Herbert MacKenzie as Herbert Trainor, Joseph Mann as the Rev. Aubrey Vaine, Harold De Becker as the Hon. Yardsley-Yardsley, Frederick Powell as Commander Sir Ethelred Fromlingham, R.N., Charles Butler as Juggins, L. E. Weed as Hunter, Rosalie Dupre as Lady Yardsley, Madelaine Powell as Mrs. Philipson-Wyngate, Jessie Glendenning as Muriel Philipson-Wyngate, Gertrude Augarde as Blossom and as Emily Painter, Amelia Bingham. The authors of "The Lilac Room" are Evelyn Greenleaf Sutherland and Beulah Marie Dix. The play did not succeed very well in New York.

S. B. MOSS.—"In the Bishop's Carriage" was produced in New York Feb. 25, 1907, at the Grand Opera House, by the Liebler Company. The play is in four acts and is a dramatization of Miriam Michaelson's book of the same name. Channing Pollock is responsible for the dramatic version. The play was well cast, with Byron Douglas as William Latimer, Sam Reed as Edward Ramsay, Malcolm Bradley as Bishop Van Wagenen, James Keane as Tom Dorgan, Aubrey Beattie as Frederick Obermuller, Ernest C. Joy as Harry Van Ness, Harry Ford as Burnett, Francis Aiken as Forbes, Aubrey Beattie as Sergeant Finley, John T. Dillon as Officer Moriarty, Harry Chapman as Toole, Robert Evans as Jackson, Jermyn Fuller as Detective Burke, Hector Marvin as Officer Sherman, Rose Eytinge as Mrs. Mary Latimer, Kate Jepson as Mrs. Edward Ramsay, Mary Faber as Nellie Ramsay, Lavania Shannon as Mag Monahan, Jane Fielding as Mrs. Wallace, Caroline Morette as Mrs. Lane, and Jessie Busley as Nance Olden. "In the Bishop's Carriage" proved quite popular on the road, but in New York it was not listed among the 1907 successes. In the Spring of 1908 the play received its first production and this was given by a stock company in Springfield, Mass., where it met with favor immediately. The play differs in few respects from the book and it is not necessary to know about one in order to enjoy the other. Space forbids publishing the criticism as recorded by THE MIRROR, but in the course of the criticism it is said concerning the play: "The play has the big advantage of being interesting enough in itself to be suitable for even mediocre stock companies, while it is also strong enough to give opportunities for good actors."

CURIOSITIES OF CRITICISM

(From the New York Evening Sun.)

It is with no intention of making invidious comparison that we suggest that the methods of M. Brieux in "Maternity" are closely akin to those of that other notable reformer, the Rev. Billy Sunday. It does not matter that the latter does in person what M. Brieux does vicariously. We have seen the Rev. Mr. Sunday lay down the principles of regeneration to the Almighty and in all sincerity we say that Mr. Sunday was a better play than "Maternity."

ON THE RIALTO

"THE MIRROR'S" JINGLER

Some call it The Stem. Some speak of it as The Great White Way. But all the same it never will be anything else but Old Broadway. *Chorus* In Old Broadway, in Old Broadway, wherever you are you'll always say there's just one street where life is gay, and just one town in which to stay, just one New York, just one Broadway. —*The Jingle Boy.*

It isn't often that theatrical people come to blows, except in the play. Here is an exception, and it was sent to THE MIRROR as "news": George F. Rock is owner of the Superba Theater in Grand Junction, Colo. J. E. Wheatley is his manager. They quarreled over financial matters. Rock, it is alleged, hit Wheatley on the head with a pick. They gripped and scuffled. The crowd pulled them apart.

Both men are over fifty years old, and Rock is rich. Wheatley is known in the film world.

Retired Playgoer's observation: "A few weeks ago in recalling my first night at the Empire Theater when Mr. John Drew played 'Rosemary,' I asked why Mr. Charles Frohman did not call on Mr. Drew to repeat the best thing, to me, that Mr. Drew ever did on the stage. I learn that Mr. Frohman has made a 'Rosemary' itinerary for Mr. Drew, and Mr. Drew will have appeared in the Louis Parker play at the Empire before this is printed. I am not so conceited as to think that Mr. Frohman acted on my suggestion—maybe there was some sort of telepathy in the hint—but it is rather comforting to know that Mr. Frohman thinks that 'Rosemary' is good enough to bring out again after nearly nineteen years. But it means that Mr. Drew has got to take the hair off his upper lip if he plays the part as he did when the play was first given by him. It is worth the sacrifice, Mr. Drew. To playgoers who have not retired, don't die, but see 'Rosemary'."

Miss Fern Rogers, the American singer, is the victim of her pro-German sentiments. She was the star of "The Sleeping Beauty" at the Drury Lane Theater, London, and declared that "the Germans were the dearest people in the world," and she put no faith in the stories of German atrocities. According to a special dispatch from London, Arthur Collins, the manager, gave, as his reason for the termination of the engagement, that Miss Rogers holds, and has expressed in the theater, such enthusiastic pro-German sentiments as to make her presence in a British company impossible.

The denouement came as the climax of a situation which has been acute for a fortnight. It was precipitated by the delivering after a matinee of a round robin to Mr. Collins signed by nearly all the principals in the pantomime.

Word that Miss Rogers was expressing pro-German views reached the ears of the management very soon after the opening of the performance. It was said that the Drury Lane had engaged a principal girl who was expressing fond hopes that the Germans might speedily win. Miss Rogers admitted to Mr. Collins she had said virtually everything ascribed to her.

Miss Rogers said she was afraid that her indignation over stories of German atrocities had led her to make injudicious expostulations.

It is generally believed on the Rialto that Miss Emmy Wehlen, the feature of "To-night's the Night," is over here because, being a German, her stay in London, where she has long been a great favorite, was rendered impossible.

The German sympathizers of New York are preparing to give Miss Rogers an ovation on her next appearance here.

FRITZI SCHEFF'S BELONGINGS SEIZED

ST. LOUIS (*Special*).—Fritzi Scheff's personal belongings were attached Friday, Jan. 8, to satisfy a judgment obtained against her by Henri Bendel, a New York costumer. When the writ was served Miss Scheff was in bed, so that her French robe de nuit is all she has left, and a deputy sheriff stood guard at her door to prevent her leaving.

OBSERVATIONS EN ROUTE

BY WILL A. PAGE.

It seems to be the especial privilege of whoever happens to be Mayor of Boston, to develop tendencies toward the theater of a nature which might be discreetly described as asinine. A former mayor made the town laugh by closing "The Easiest Way." The present mayor recently censored "The Beautiful Adventure" by compelling the second act to end with the runaway girl alone on the stage and the prospective husband locked up behind a canvas door, thereby letting the audience know that there was "nothing wrong." The same mayor—for historical purposes record that his name is Curley—also inspected the bare-legged divinities of "The Passing Show of 1914" and told Frank Wilstach they would have to wear stockings. Now Mr. Curley's latest is to order the elimination of all the "damns" which decorate a certain scene of "Across the Border" at Boston's Toy Theater. Truly is Mayor Curley the Puissant Potentate of the Playhouse.

Providence, a city once noted for its poor patronage of theaters, and held up to ridicule for many years by George Cohan because his maternal parent unfortunately selected that locality as her birthplace, has undergone a business revolution. Nowadays nearly every attraction playing the old Providence Opera House meets with packed houses. Colonel Felix Wendelschaefer, who once fiddled in the orchestra of the house he now manages, tells me that this is the biggest season the Opera House has ever known. An agent who intimated that he would like to play his star at $1.50 in Providence, was rebuked by the colonel, who insisted that the entire lower floor must be at $2. And the company sold out. Let no one talk about hard times in Providence.

All this talk about hard times seems wrong, anyhow. In Boston, for instance, last Saturday afternoon, the matinee crowds flocking to the seven first-class theaters located within a stone's throw of each other, filled Tremont and Boylston Streets. I made the rounds of the theaters, and found them standing five deep at "Seven Keys to Baldpate" at the Tremont; the Sanderson-Bryan-Cawthorne musical show, "The Girl From Utah," had them hanging by the eyebrows at the Colonial Theater; Robert Mantell at the Majestic Theater played to a full house, "A Pair of Sixes" had a roaring capacity audience at the Wilbur, "The Midnight Girl" was sold out at the Shubert, Cyril Maude in "Grumpy" at the Plymouth Theater had them three deep, and as for the Gillette-Bates-Doro "Diplomacy" combination, there was a crowded house and a string of automobiles five blocks long. All these attractions—with one exception—are playing at $2 prices. Who says business is bad?

The agent of a certain female star recently in Boston had a mournful expression the other day.

"I make it a rule always to visit my star at least once during each performance," he remarked, ruefully. "I have been going back nightly with a pleasant smile or a little jest, and the star has been exceedingly nice. I always ask if there is anything I can do for her, but there never was until last night she called me into the dressing room, and said:

"'Yes, Mr. ———, there *is* something you can do for me.'

"Eagerly I protested that I would be only too glad to comply with her wishes.

"'Yes,' she continued, calmly smearing her face with cold cream, 'You can do something for me as a great favor. You can get something about me printed in the papers, please.'

"That's the way with these stars," he added, dejectedly. "An advance agent works his head off to make them famous, and they don't appreciate it."

George MacFarlane is out with the interesting announcement that next season, after he completes his tour of "The Midnight Girl," he will star in an Irish play, with a few Irish songs, by an arrangement with the Messrs. Shubert. MacFarlane's splendid personality, his magnificent baritone voice, his bit of a brogue and his good sense of comedy, stand him in good stead in the new venture, while his success this season in "The Midnight Girl," and his singing of old Irish folk songs in that offering, indicate the wonderful hold he has gained on the paying public. If the report be true that Chauncey Olcott intends to retire, one cannot imagine a better successor than Mr. MacFarlane as an able and melodious exponent of the romance and music of the Emerald Isle.

Acton Davies is spending much time in Boston these days. His chief industry is the editing and preparation of moving picture scenarios at a fancy salary, and he has elected to work in Boston so that he can be near his brother-in-law's family at Haverhill. Mr. Davies's sister is the wife of Wilson Melrose, and that capable and accomplished actor is quite ill at the general hospital in Haverhill. Mr. Melrose went to Haverhill to fill a stock starring engagement at the time. His many friends are hoping for his speedy recovery. He last appeared in New York in George Scarborough's ill-fated play, "The Last Resort."

The Trentini opera, "The Peasant Girl," is such a big hit that the Messrs. Shubert and Morris Gest, who control it jointly, have decided to rake in the shekels from a road tour before taking it into New York. "The company played to over $15,000 in Cleveland," said Mr. Gest when I saw him the other day, "and in Philadelphia it has been playing to over $16,000 a week. With such enormous receipts on tour, why bring it into New York to risk competition with the big successes already on Broadway? The wise policy is to get the road business first, and then when the business on Broadway falls off, Miss Trentini and 'The Peasant Girl' will swoop down on New York and score the success of the year." Mr. Gest is one of our wisest young managers. George Jean Nathan, the audacious critic of the *Smart Set*, crowned Mr. Gest with a laurel wreath recently by declaring that he was one of the real managers with brains. For once Nathan is right.

The sad news is spreading that Donald Brian is to retire from the stage after this season. From most reliable sources it is stated that Mr. Brian's present contract with Charles Frohman terminates in the Spring and will not be renewed. Furthermore, Mr. Brian, having accumulated enough of this world's goods to be indifferent to monetary temptations, declares that he is through with starring tours and the discomforts of road travel. His immediate plans are said to contemplate the founding of a Temple of Terpsichore in New York, not unlike Castle House, with himself as the presiding genius, and a corps of teachers to instruct those who wish to learn the latest dances. As this scheme is not to bear fruition until Fall, and as the bottom is dropping out of the dance craze with startling rapidity, there is still hope for the matinee girls that some day Mr. Brian may again face them over the footlights.

The Julia Sanderson-Donald Brian company, by the way, is prolific of rumors. There is the startling news that these two, who are symbolic of all that is ardent and ideal in stage love-making and adroit dancing, never speak as they pass by, because of some misunderstanding, the nature of which is carefully concealed. Another surprising story from the same company is the official announcement that next season Miss Sanderson is to star in a dramatic play, without songs, under the Frohman management.

MISS KELLERMANN TO ACT

To Make Debut in "Model Maid," by Anne Caldwell and Raymond Hubbell, on Jan. 25

As announced in THE MIRROR of Nov. 28, Annette Kellermann is shortly to make her debut in musical comedy, having decided that this form of entertainment presents greater opportunities for her dancing and singing talents as well as for her aquatic prowess than either vaudeville or motion pictures.

The piece known as "The Model Maid" is by Anne Caldwell, with tunes by Raymond Hubbell. The plot, it is said, has been constructed with due attention to her swimming abilities. Frank Smithson has been engaged to stage the production, which will be under the direction of Harry Askin and Lew Wiswell.

The company will include Otis Harlan, Edith Decker, Anna Wheaton, Hubert Wilkie, and Ted Wilson. The premiere will take place at Atlantic City on Jan. 25, after which a New York engagement will be played.

"NINETY IN SHADE"

Marie Cahill and Richard Carle in New Musical Play to Succeed "The Debutante"

Marie Cahill and Richard Carle in the musical comedy, "Ninety in the Shade," will open at the Knickerbocker, Jan. 18, succeeding "The Debutante," which closed its New York engagement on Jan. 16. Guy Bolton wrote the book, Harry B. Smith, the lyrics, and Jerome C. Kern, the score of the new musical comedy.

RECTOR W. E. BENTLEY'S 10TH YEAR

The Rev. Walter E. Bentley, rector of the Episcopal Church of the Ascension, Brooklyn, N. Y., and one of the progressive and efficient members of the Actors' Church Alliance, observed the tenth anniversary of his pastorate, Jan. 3. In the evening a special musical programme was carried out. The speakers included Bishop Frederick Burgess, the Rt. Rev. Bishop and Prince de Landas-Berghes et de Rache, a cousin of King George of England, and the Rev. Henry C. Scudder, brother of Supreme Court Justice Scudder. The titled clergyman and Bishop Burgess, and also Dr. Scudder, praised the work of Dr. Bentley.

CAST "THE CLEVER ONES"

The rehearsals have started for the Alfred Sutro comedy, "The Clever Ones," to be produced at the Punch and Judy Theater, Jan. 25. The cast includes Charles Hopkins, Edward Emery, Herbert Yost, Russ Whytal, Charles Hampden, Charles Dodsworth, John Rogers, Noel Leslie, Mrs. Hopkins, Louise Closser Hale, Annie Hughes, Beatrice Prentice and Vera Pole. Tully Marshall will direct the play.

The PUBLICITY MEN

L. H. Mitchell is doing the publicity for the Universal Film Company in the absence of Wells Hawkes, who is recovering from a severe illness.

Harry Davis, lately business manager and advance representative for "My Lady's Dress," has been engaged by David Belasco to go in advance of "The Phantom Rival."

Francis E. Reid, in advance of Billie Burke in "Jerry," is receiving many compliments for the artistic posters of his star which he recently designed. The posters give a profile view of Miss Burke.

While a brief lull occurs in John Drew's activities, William Bartlett Reynolds is piloting Ethel Barrymore in "The Shadow" about New York's environs, prior to her appearance at the Empire.

Will T. Gents, formerly associated with operatic organizations, and most recently press man for a motion picture concern, is now doing the publicity for Annette Kellermann and her musical comedy vehicle, "The Model Maid."

Miss Katharine Lord, press representative for Una Clayton in "Milk," had an interesting half page spread in the Sunday *Tribune* on Dec. 20, upon the part that milk plays in the little drama. Miss Clayton's tour began a vaudeville tour in Providence.

Now that "Lady Luxury" has moved from the Casino to the more intimate atmosphere of the Comedy, Frederic McKay has been engaged as manager of the piece in place of E. A. Batchelder, who has resigned. Mr. McKay was, until recently, the business representative of Maurice and Walton.

BURLESQUE AT DALY'S

Historic Old Playhouse Taken Over by Progressive "Wheel"—Season Began Jan. 11

Historic Daly's Theater, at one time the most celebrated playhouse in America, has become the home of burlesque. The theater, which in recent years, was under the direction of the Shuberts, has been taken over by the Progressive Burlesque Wheel, a circuit of thirty-seven theaters which is run in opposition to the Columbia Amusement Company. The first attraction under the new regime is "Miner's Bowery Girls," which opened Monday, Jan. 11, for a week's engagement.

After the engagement of "The Doves" was brought to an end in the Fall of 1913, Daly's remained dark until the Taylor Amusement Company made a recent attempt to bring it back to its former glory by offering a season of repertoire. "Fanchette," with Frank Keenan as the star, was the opening attraction, but failing to draw the required patronage, the plan was abandoned after two weeks of consecutive performances.

OLD DANCER DESTITUTE

Miss Emily Crome, of 315 West Thirty-fifth Street, a dancer, who in her time has been associated with many notable productions, appeals, through THE MIRROR, for assistance. Miss Crome won considerable reputation as a dancer in the original "Black Crook." Later, she became identified with the Kiralfys with whom she is said to have been the first to perform Russian dances in this country. Her career also covers seasons at Niblo's Gardens, with Tony Pastor, and with D'Oyly Carte's "Pinafore." When at the height of her success she married George Fest, an editorial writer on Leslie's Magazine. Soon after her husband's death a few years ago, Miss Crome fell a victim to paralysis with which disease she is still afflicted. Her grandfather was John Crome, the English painter.

TO BOOK SUBMARINE PICTURES

The Universal Film Company has obtained control of the Williamson Submarine motion pictures, which were recently featured at the Broadway Rose Gardens, and is forming companies to present them at first-class theaters in the United States and Canada this Winter. Each company will consist of a lecturer, operator, manager and advance agent.

"PEG O' MY HEART" SHIFT

W. Nat Royster leaves the Southern "Peg o' My Heart" company at Oklahoma City, to take the Boston "Peg o' My Heart" company, and will finish the season there, and take the play to Philadelphia. Jack Brehany will take his place with the Southern company.

MISS SCHEFF CLOSES

ST. LOUIS (*Special*).—In spite of excellent business in Kentucky and Ohio, Fritzi Scheff closed her season in "Pretty Mrs. Smith" in this city on Jan. 9. A film version of the musical comedy is contemplated.

Charlotte Greenwood and Sydney Grant will join a musical comedy company in Los Angeles.

THE FIRST NIGHTER

ACADEMY MATINEE

First Performance Season 1914-1915 by the American Academy of Dramatic Arts and the Empire Theater Dramatic School. At the Empire Theater, Jan. 7.

"The Son and Heir"

A Comedy, in Four Acts, by Gladys Unger. First performance in this country.

Sir Everard Titay Chilworth, Bart., J.P. ..... Ralph Collier
Everard Titay Chilworth, Jr ..... Watson White
Cecil Chilworth ..... John E. Wise
Pascoe Tandridge ..... Frederick Farren
Felix Fourie ..... Saxon Kling
John Brock ..... Alan E. Edwards
Tidder (butler) ..... Kenneth Loane
William (footman) ..... Wallace Todd
Lady Chilworth ..... Meta Gund
Beatrice Chilworth Wishaw ..... Ann de Nully
Amy Chilworth ..... Laura Iverson
Miss Chilworth ..... Frieda Roberts
Dorman ..... Mary West

In Gladys Unger's compelling exposure of the tyrannous and selfish traditions and customs upon which are based certain social privileges in English aristocratic life, the pupils of the American Academy of Dramatic Art were given splendid scope for clever characterization and acting of an emotional order. In most cases the opportunities were grasped eagerly and intelligently. And the effect, as a whole, reached the high standard established, many years ago, by this institution.

Miss Unger's play concerns the family of Sir Everard Titay Chilworth, Bart, J. P.—a name which quite easily suggests the apogee of English aristocracy. Amy, the impressionable daughter, in spite of her twenty-four years, of Sir Everard, has fallen in love with her young brother's tutor, a youth prepossessing enough, but wholly lacking money or social position. Sir Everard Titay Chilworth, Bart, etc., forbids the engagement of his offspring to the tutor, in the fear that the personal interests of his pampered eldest son will be jeopardized. The eldest daughter, Beatrice, forced into a loveless marriage, defends Amy, and in a spirited scene reproaches her father for his indifference to his daughter's happiness in his consideration for his son and heir. The father is master of the situation until the crafty Beatrice announces that she is about to run away with a young author. Thereupon, he realizes that a compromise is necessary to save the family name from disgraceful notoriety, and consents to the marriage of his younger daughter with the tutor upon the consideration that Beatrice shall abandon her plan of elopement.

It was the first performance in this country of Miss Unger's play. And while it can have no great appeal to theatergoers in this country, embodying as it does the right of primogeniture, it was well adapted for an interpretation by the Academy pupils.

Ralph Collier imparted force and dignity to the role of Sir Everard. Laura Iverson was his daughter Amy, and her performance was an effective piece of work. She acted with repression a role which could easily have been overplayed. Ann de Nully as the older sister, Beatrice, was graceful and pretty. She should, however, acquire a little more restraint in her stage movements. John E. Wise was delightfully natural as the younger son; while Alan E. Edwards as the tutor, Brock, and Frederick Farren as his friend, acted with sympathy and poise.

"MATERNITY"

A Play in Three Acts by Brieux. Stage Version by Richard Bennett from a Translation by Benjamin F. Blanchard. Staged by Guy F. Bragdon and Produced by the Purpose Play Society, Princess Theater, Jan. 7.

Josephine ..... Vera De Cordova
Madeleine ..... Frances Savage
Lucie Brignac ..... Adrienne Morrison
Catharine Tupin ..... Mai Estelle
Julien Brignac ..... Richard Bennett
Dr. Heurtin ..... W. W. Crimmans
Feehain ..... W. L. Romaine
Annette ..... Jane Cooper
Madame Bernin ..... Maud Granger
Judge of the Court of Assizes ..... Charles Riegel
Prosecutor ..... W. L. Romaine
Counsel for the Defense ..... Erville Alderson
Madame Thomas ..... Isabel Winlocke
Marie Gaubert ..... Gertrude Workman
Tupin ..... W. W. Crimmans
Madame d'Amergueux ..... Vera De Cordova
De Forzan ..... George Ferguson

Act I—Living Room, Brignac Home. Afternoon. Act II—The Same. Following Evening. Act III—The Cour d'Assises. Five months later.

I invariably approach a new production from the pen of M. Brieux with respect, if not actual reverence. I can say with absolute truth that I was one of a very few reviewers who spoke approvingly of his "Three Daughters of M. Dupont" and of his "Incubus," and had no hesitation in recommending my friends and their children to see "Damaged Goods."

After so many machine-made plays it is a relief to see a play with an idea. And there is an idea in "Maternity"—a pretty big idea. It is that we are organized on a wrong social principle. We are expected to produce large families, and the State does nothing to help us support the children. So M. Brieux inveighs against large families and shows us under what peculiar circumstances certain large families are brought forth. It is not inspiring. Hence M. Brieux makes himself an advocate of the small family; the fewer children the better. We detect the shadow of "Ghosts" in this theme, that of heredity, the old doctrine that the sins of the father shall be visited upon the children.

The author does nothing to mitigate the severity of the doctrine. He illuminates it from every abhorrent angle. Alcoholism transmitted to the children and manifesting its signs in epilepsy and deaf and dumbness. It is a fine plea for national prohibition as well as the limited family circle. But it is brutally presented. We miss the fine French hand of the artist who teaches by suggestion rather than example. M. Brieux is not sparing of our feelings. He works out his thesis to the last sum.

There is a climax where the drunken egotist, Brignac (and a well-drawn type), carries his insensible wife into the bedroom, lays her on the bed, and closes the door. It gave us the key to a similar situation in "Bought and Paid For," for of course "Maternity" antedates Mr. Broadhurst's play. It is brutal. Then there is the pitiful seduction of poor little, over-trustful Annette. Brutal. The final courtroom scene, the trial of the criminal midwife; the powerful arraignment of the judge by the workingman, whose daughter is a street walker. It is all very lurid and all very brutal. And it almost seems as if the author had despaired of carrying his thesis to a successful solution without recourse to bald sensationalism, as though the last act were written to force a climax, which is all very theatrical, all very far apart from a consistent restraint in the development of a great thesis.

But it is charming as to the way the characters are drawn. They are true to life, and they speak the language of true life. The characterization of Brignac by Mr. Bennett is the best thing that excellent actor has ever done. We have seen him come up from a juvenile, a light comedian, to outplay Maude Adams in "What Every Woman Knows." He was fine in everything he did, but he invests the part of the coarse, alcoholized, egotistical Brignac with more of the color of life than anything he has done before. In truth, there is a special charm in the way the piece is played, from the sympathetic portrayal of Mrs. Brignac by Adrienne Morrison, to the innocent, girlish ingenue of Jane Cooper; from the finished characterization of the doctor and the horny-fisted, outspoken workman, Tupin, by W. W. Crimmans, to the supremely eccentric and unique caricature, Feehain, by W. L. Romaine. Other well-played parts are those of Madeleine by Frances Savage, Madame Bernin by Maud Granger, and Madame Thomas by Isabel Winlocke.

"SINNERS"

Drama in Four Acts by Owen Davis. Produced by William A. Brady at the Playhouse, Jan. 7.

Bob Merrick ..... Robert Edeson
Horace Worth ..... John Cromwell
Willie Morgan ..... Walter Walker
Joe Garfield ..... Warren Munsell
Dr. Simpson ..... Charles Richman
Mary Horton ..... Alice Brady
Mrs. Horton ..... Emma Dunn
Hilda Newton ..... Gertrude Dallas
Polly Cary ..... Florence Nash
Sadie ..... Frances McLeod

Thanks, largely, to an extraordinary cast, Mr. Davis's latest bit of sentiment, "Sinners," has met with a cordial reception. Closely examined, the play is a combination of a little of everything reminiscent of the good old Bowery drama, many a time sterling enough, but aimed chiefly at eliciting sympathy from the pathos of a heroine with an ailing mother at home fighting single-handed against the temptations of a great city. Mr. Davis, however, has advanced with the times, and in reconciling a fallen angel with her old admirer in the home village, as they face each other after a long separation, he strikes an ultra modern note. What makes his play interesting is its rich coloring, its details and incidents, made plausible by a cast which heroically rises above a story that, interpreted less skillfully, would tempt us to sarcasm.

It is an old-fashioned play in which Emma Dunn has another congenial role of a mother whose daughter (Alice Brady) all but falls victim to the sins of a great city, our own little old New York. In search of work she has fallen in with a pretty lively set, who are ready to make life easy for her, when just at the psychological moment mother's condition threatens to take a serious turn, and she hastens home to the little cottage in her little native village. Mother soon is on the mend, and there, in the simple little country home, her fast New York friends find her again as they go scooting by in a rapid touring car. Among them is a young fellow, Bob Merrick, who has accumulated a fortune in Canada and has sought distraction to forget a woman who jilted him. He finds the hymn-singing little mother, the simple but cosy home, and especially the daughter so attractive that he has it out with a village swain, Horace Worth, who is also in love with the girl, and having disposed of him, marries the maiden. By way of a subsidiary plot, there is the village doctor, Simpson, who has never forgotten Hilda Newton, the girl who went to the great city, and now is one of the fast set. She it is who befriended the other girl. Her protector is a blase boulevardier, or Broadwayite. She tells the doctor her whole history, he forgives her, and the apoplectic city man is turned away to return home with his automobile party reduced by two, who have found their happiness in the little village.

Miss Brady, who plays the heroine, is to be congratulated on the care exercised in selecting Mr. Edeson to play the part of the gallant Canadian. Miss Dunn the sympathetic role of the mother—her work came in for a perfect ovation; Mr. Richman that of the doctor, and Mr. Walker in the part of the coarse and unsentimental old bounder. A big scene is worked up at the close between Richman and Walker as the doctor settles accounts with him, and the latter's apoplectic attack is given with a realism that proved decidedly effective. One of the most unique scenes of any recent play, taken in a humorous sense, is the finale of the third act where Florence Nash as Polly, a slang-whanging chorus girl type of girl "presides" at the family organ while the salacious band of Tenderloiners join to sing a hymn in mother's cottage. Miss Nash made a distinct hit in a part similar to, but even better than, the one she had in "Within the Law." Miss Dallas, too, was interesting as the doctor's old sweetheart, though the doctor's generosity toward her is rather trying to one's power of credulity. Mr. Cromwell did the best to be expected of a part so unsympathetic as that of Horace Worth. The scenic equipment is admirable.

AT OTHER HOUSES

GRAND.—A. H. Woods's production of "Potash and Perlmutter" is the attraction at the Grand Opera House this week.

STANDARD.—Pauline Frederick in "Innocent," from the Hungarian by Arpad Pastor, is the attraction at the Standard Theater, this week. The principal character is Innocent, daughter of an old roue who has brought her up in ignorance of the world and who, on his death, leaves her to the care of his only friend. Her guardian, in accordance with his promise, intends to marry his beautiful ward to some clean-minded young farmer who will keep her away from the world her father knew so well and so bitterly hated. He fails in his purpose since Innocent is imbued by inheritance with a love of all things worldly. The company includes John Miltern, Julian L'Estrange, George Probert, Kenneth Hunter, Hardee Kirkland, Frank Kemble Cooper and others.

ACTORS' EQUITY ASSO'N

Approves Reduction of Royalties for Stock Plays—Courteous Managers Named

At the last meeting of the Council, held in the Association rooms, Suite 608, Longacre Building, on Jan. 4, 1915, the following members were present: Mr. Francis Wilson presiding, Messrs. Albert Bruning, Charles D. Coburn, John Cope, Jefferson De Angelis, Frank Gillmore, Howard Kyle, Grant Mitchell, John Westley, and Thomas Wise.

New members elected:

George Bancroft
Octavia Broske
Katherine De Barry
Dale Devereaux
Georgia Harvey
Dorothy Jardon
Carl T. Jackson
Evelyn La Telle
Madeline L'Estrange
Frederick B. Manatt
Florence Pendleton
George Seybolt
Marion Sherwood
Ramsey Wallace
Fred Walton

A conspicuous producer was reported as saying, in a newspaper interview some time ago—"actors can sue managers with a chance to recover damages that may be awarded them, but a manager has no chance to recover from the actor because he is worthless." *Apropos* of this, we refer to a case that has just engaged our intermediation and the actor concerned, who was delinquent to his management, met us with a candid statement and arranged to pay his debt through the A. E. A.

The Association heeds the suggestion of a member who thinks if royalties were less on plays that are leased to stock companies it would be better in the long run for everybody's interest. More companies would then be able to operate, thus employing a greater number of actors and totaling a large sum for the authors.

A special committee met our counsel, at his request, on the 30th ult., for a conference upon what is the custom or usage of the profession in a point concerning a pivotal case now pending. Messrs. Digby Bell, John Cope, Frank Gilmore, Milton Nobles, and Jefferson De Angelis were on the committee.

We were gratified to receive a report telling how one of our members, who had been called in to see a new play rehearsed, spoke to the actor whom it was meant he should succeed, and upon learning that the latter was not satisfied with his treatment, he refused to have anything to do with the engagement until he should be convinced that all the rights due his fellow-player had been respected. There cannot be too many instances of such practical professional ethics.

In social contact with numerous distinguished members of the New York Bar, we are impressed with their voluntary opinions that actors' contracts should really provide more than our Association asks. Several conspicuous decisions of late lend color to the belief that both bench and bar are of one mind in this respect.

It should be kept in all our minds that there are many seasoned managers who share with actors in love and devotion for their calling. Such men always prove responsive to a courteous hint or request looking to the mutual betterment of stage relations. At this moment we like to record as examples in this regard the names of Mr. Wyatt, of Los Angeles; Mr. Scott, of St. Paul and Minneapolis, and Mr. Ford, of Baltimore, with whom we have exchanged letters recently.

At the last meeting of our representatives with the Executive Committee of the United Managers' Protective Association, a manager, who was catechising our president, said slightingly: "Oh, then you're a *Union*." "Well," interposed Mr. Klaw, who was presiding, "why shy at 'Union, gentlemen'; that is what we are."

BY ORDER OF THE COUNCIL,
RRUCE McRAE, Corresponding Secretary.
HOWARD KYLE, Recording Secretary.

THEATER FOR CHILDREN

Plans Filed for "Toy Theater" in Forty-seventh Street—Peter Newton at Head of Venture

Plans were recently filed with the Building Department for the erection of a theater to be devoted exclusively to the entertainment of children. The playhouse, which will be known as the Children's Toy Theater, will be built in Forty-seventh Street, just west of Fifth Avenue, and will cost $200,000. The seating capacity will be 500.

Peter Newton, a well-known children's entertainer, is at the head of the venture. In the afternoon, plays of a folk-lore and mythological character, will be given for very young children. Mr. Newton, who performs feats of legerdemain, will take part in the dramas. In the evening plays suitable for older children will be presented.

BARKER'S NEW ANNOUNCEMENTS

In addition to "Androcles and the Lion," "The Doctor's Dilemma," and "A Midsummer Night's Dream," the three plays recently announced in THE MIRROR as comprising Granville Barker's season at Wallack's Theater, Mr. Barker will also present "The Man Who Married a Dumb Wife," by Anatole France, and his own play, "The Madras House."

The season will begin Jan. 22.

Leading feminine roles will be played by Lilian McCarthy. Among others engaged for the performances are Kate Carlton, Eva Leonard-Boyne, Mary Barton, Isabel Jeans, Ruby Blythe, O. P. Heggie, Ian MacClaren, Arnold Lucy, Walter Creighton, Horace Braham, Ernest Cossart, Cecil Cameron, Lionel Braham, Gerald Hamer, Edgar Kent, Hugh McRae, and Phil Dwyer.

"THE EYES HAVE IT" IN PRIVATE

"The Eyes Have It" had a private hearing a few nights since in the office of Isidore Whitmark, in New York. The lyrics are in the Gilbertian vein. The composition is unique and the work seems to have in it a promise of success.

K. AND E. AND SHUBERTS UNITE

Enter Agreement to Control Theaters and Plays Outside New York—To Book Through One Office

Though no official statement has been issued and none of those concerned will talk for publication, it has become known in the theatrical world that Klaw and Erlanger and the Shuberts, their one time business rivals, have combined forces so far as the control of their theaters outside of *New* York is concerned.

An arrangement has existed for over a year between the two theatrical powers whereby they have not placed opposing attractions in either Boston or Chicago at the same time. The policy was so successful that the firms finally decided to unite on booking arrangements throughout the country. Productions will now be routed through the Klaw and Erlanger office. This will mean the closing of many first-class theaters. Many cities which at present have both a Klaw and Erlanger and Shubert house will be reduced to one theater.

It is said that the exceptionally bad road season, together with the severe competition in various cities hastened the merger in New York the two firms will continue to fill their own houses with their own attractions. The great number of independent theater owners in this city prevents, it is said, a consolidation of theatrical interests here.

The managers feel that the combine will undoubtedly have a beneficial effect on the theatrical business, as it will lessen the demand for so many plays to fill the theaters, thus leading to the production of better plays.

A prominent actor whom a MIRROR representative questioned concerning the effects of the merger, said: "A general reduction of salaries will result. When competition exists, artists can naturally demand and get a greater remuneration for their services."

THE PLAYWRIGHTS' CLUB

The last meeting was held Friday, Dec. 18, in the Council Room of the Actors' Equity Association. The proceedings began with a brief address by Robert Stodart, president, in which he outlined, for the benefit of several new members and visitors, the principal aims of the club. Among these are mutual helpfulness and sympathetic, constructive criticism. A hearty vote of thanks was given the Actors' Equity for its generous tender of the use of the Council Room for the meetings of the Playwrights, which are held every three weeks. A play was read, following the usual custom of the club, and discussion of its merits and demerits followed in spirited fashion. A brief paper dealing with certain changes in the theater was read by Mr. Gustav Blum and was warmly applauded. Several new members were admitted, among them Mr. Henry I. Dodge, author of "The Higher Court," "The Whirlpool," "The Love-Thought," etc. Mr. Dodge came as an invited guest, and, when called upon for a speech, recording his impressions of the club and its aims, he made one that covered the ground in five words: "I will become a member."

Several new members have been added to the roster, among them Parker Hord, author of "A Mix-up," and Henry Irving Dodge, author of "The Whirlpool," "The Love-Thought," and other plays. In the course of a brief address, Robert Stodart, president of the Playwrights, took occasion to read a letter from Mr. Schrader, editor of THE DRAMATIC MIRROR, expressing the keenest interest in the aims and objects of the club. The next meeting will be Friday, the 29th instant.

MISS BARRYMORE TO OPEN SOON

Ethel Barrymore has begun rehearsals for her new play, "The Shadow." The piece is the work of Dario Niccodemi and Michael Morton. It is in three acts, with its scenes divided between Paris of the smart, residential district, and Paris of the left bank, the art students' quarter. The company will include Bruce McRae, Ernest Lawford, Edward Fielding, Grace Elliston, and others.

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WHY NOT AMERICANS?

Bartley Cushing Voices American Sentiment Regarding Foreign Producers

Editor DRAMATIC MIRROR:

SIR,—In this morning's *Times* appeared an article headed "Plan to Reopen New Theater," and stating that the directors of it are backing Granville Barker in productions to be made at Wallack's. If the tryout is successful, Mr. Barker, it is said, is to be offered the directorship of the New Theater.

Mr. Barker seems to have loads of money thrust upon him by well-known Americans for the production of foreign plays, by a foreign company, for the purpose of uplifting the American drama. The entire situation regarding this "uplift" is becoming intolerable.

Not only is this new tryout organization to have the support of unlimited capital—apparently—but it has already been made possible by the support of the Stage Society, an organization of Americans, supposedly formed for the benefit of American art in the theater.

We may admit that Mr. Barker has made some excellent productions in England of some excellent plays; and when his country has settled down to peace and quiet once more, he will undoubtedly make many more—in England. He has produced plays by Shaw, Anatole France, Granville Barker, Moliere, Maeterlinck, and Meredith—as well as others by equally well-known writers of the countries across the water. But, has Mr. Barker ever made the production of an American play by an American author? Has Mr. Barker ever shown the slightest interest in the advancement of the American drama—until the business conditions in his own country made profitable production an impossibility there? If Mr. Barker was sincere in his desire to "uplift the American drama," would he have brought to this country a complete English organization—players, and so forth? And, above all, would he have waited for a guarantee of $25,000 before coming?

Perhaps it is true that Art knows no country; perhaps it is true that the supporters of this organization cannot find here the "uplifting" things they need with which to advance the interests of the American stage—but I wonder if they have ever tried to do so?

If they really do want to "uplift" the American drama, it hardly seems advisable to put in charge of this "uplift" movement a man who knows little or nothing of American conditions. Granted that he, or they—meaning foreign producers in general, since this protest is directed against foreign producers as a class, with Mr. Barker's coming merely a case in point—make artistic productions, we may still ask with some emphasis if we have not some one in this country also capable of doing the same thing? Is it necessary to bring over shiploads of English actors to teach us how to play parts we surely understand as well as they?

If the ladies and gentlemen of the Stage Society wish to advance the theater of America, why not get in touch with it through the American dramatist? There is such a thing as an American dramatist, you know. If the financiers who are so desirous of reopening the New Theater will but spend a few of the dollars they seem so willing to contribute to the support of foreign plays presented by foreign players for the benefit of the dramatist of the same country that has helped them make these same dollars, they would be doing themselves a favor, and incidentally conferring a lasting benefit upon the American stage as a whole.

A National Theater, properly subsidized, would be a wonderful institution; and if the plays to be presented there could but be selected by some one who would recognize that we are a commercially fair nation, and that among our commodities there are Americans who can write plays that will interest an American audience, and perhaps drag forever down the bars of prejudice, such a National Theater might, even in England, gain the support of the poor benighted souls who (according to the actions of the Stage Society) are now groping in the dark, awaiting rescue from their deplorable condition by the importation of more foreign plays and players.

Yours very truly,
BARTLEY CUSHING.

NEW YORK, Jan 11.

ACTORS' FUND BENEFIT AT CENTURY

Daniel Frohman, the president of the Actors' Fund, announces that the annual benefit for this year will take place on Jan. 26, at the Century Theater. A programme of special features and novelties will be arranged, which will be supplied by the local dramatic and musical stars and their managers.

The Fund spends $60,000 a year in relief, and its resources have been seriously reduced by the unusual demands upon it. The profit from this benefit will doubtless equal only a month's expenses, but other projects to aid this charity are under contemplation in order that the activities of this Fund shall not be impaired.

DEATH OF GEORGE PURDY

George Purdy, well known as a musical director, died Jan. 4 at his home, 2091 Heath Avenue, the Bronx, at the age of sixty-three. He was born in London, where his father was a producer. In 1879 he came here as musical director of the "Pinafore" company. Eight years he was at the Broadway Theater and four at the Knickerbocker. Last year he had charge of the music in Henry Savage's "Everywoman." He leaves a widow and a son.

MILDRED BLANCHARD IN SKETCH

Mildred Blanchard, who is booked to appear this week at Hammerstein's Victoria Theater, is appearing for another week at Hammerstein's Lexington Avenue Theater in her Paris and London success, "The Sacrifice," an episode of the "Reign of Terror." Miss Blanchard is supported by a company of thirty people.

CECIL CUNNINGHAM WEDS

Cecil Cunningham, who has been playing a leading role in "Dancing Around," was married on Jan. 7 to Jean C. Havez, playwright, song writer and vaudeville director. Miss Cunningham is a native of St. Louis, and has been associated with the stage but a few years. She played last season in "Oh, I Say."

ANN MURDOCK IN NEW PLAY

To Open in Atlantic City in New Comedy by Porter Emerson Browne

Miss Ann Murdock, who is regarded along the Rialto as the next Frohman star, will shortly appear in a new play, now that the tour of "The Beautiful Adventure" has ended. The play, a comedy of New York, is by Porter Emerson Browne. Mr. Browne, by the way, is the second American playwright to be given a hearing by Mr. Frohman this season, Paul Armstrong having been the first with his "Heart of a Thief," which was brought out early in the season at the Hudson Theater.

The out-of-town premiere of the Browne play will take place in Atlantic City Feb. 8.

TO ENJOIN "THE PUNCH"

LYNN, MASS. (*Special*).—Steps have been taken by Walter F. Fogg and Harold F. Moulton, the Lynn newspapermen whose comedy drama, "The Punch," received a successful tryout at the Auditorium in this city last March, to prevent the continued use of the same title in connection with the performances of "The Show Shop," the new farce by James Forbes, now running at the Hudson Theater in New York, with Douglas Fairbanks in the leading male role.

MARRIED NEARLY A YEAR AGO

Not until Jan. 7, did anyone except the contracting parties know that Grace Huff, leading woman with the Poli Players, Baltimore, and Edward Renton, general manager of Poli's interests in Bethlehem, Pa., were man and wife. The wedding occurred Feb. 22, 1914.

NEW PLAY FOR LOU-TELLEGEN

Lou-Tellegen, who has scored a great personal success in "Secret Strings," will be seen in a new play about Feb. 1, entitled "The Irresistible Man," under the direction of the Shuberts.

WALLACK'S AND BIJOU TO GO

Two famous theaters, Wallack's and the Bijou, are to be replaced by modern office buildings. Wallack's will be kept open as a theater for some time longer, but the Bijou will be torn down in February.

DEATH OF MARSHALL P. WILDER

The well-known dwarf humorist, Marshall P. Wilder, died at St. Paul Jan. 10, of pneumonia. He was born at Geneva, N. Y., fifty-five years ago, the son of a physician.

EMMA BUNTING STOCK, MEMPHIS

MEMPHIS, TENN. (*Special*).—"The Girl of the Golden West" was given in a most acceptable manner, Jan. 3-9, by the Emma Bunting Stock company, Miss Bunting as the girl. "Merely Mary Ann," by the same company, Jan. 10-16. G. LIVINGSTON.

ACTORS' CHURCH ALLIANCE

The annual meeting for the election of officers for the New York Chapter of the Actors' Church Alliance and also the National Council will be held in Association Hall, Java Street, Brooklyn, Wednesday, Jan. 20. Supper will be served to all who attend at 6.30 P.M. and the election will follow, after which an exhibition of George Kleine's great film, "The Last Days of Pompeii," will be given by the Secretary. The Rev. Walter R. Bentley, the Right Rev. Dr. Burch, Bishop Suffragan of New York, will preside, and an address will be given by the Right Rev. Bishop and Prince de Landas-Berthoes et de Rache, who is a cousin of King George, and a guest of Mr. Bentley at the Ascension rectory. The New Year's issue of *Church and Stage* (the quarterly magazine of the Alliance) is being sent to all members and chaplains of the Alliance. The regular monthly meeting of the National Council and the Board of Directors was held Jan. 6 at the headquarters, Lincoln Square Theater Building. A New Year's message was received from Ben Greet, in London. Arrangements were made for the great Alliance service in April at the Cathedral of St. John the Divine to commemorate the three hundred and fifty-first anniversary of the birth of William Shakespeare.

WALTER E. BENTLEY,
National Secretary.

STAGE NOTES

The O'Neill Theater, at Waterbury, Conn., has been leased to Poli.

Helaine Hadley was granted an absolute divorce from her husband, Corliss Giles, by Justice Rathbun, of the Supreme Court of Rhode Island, sitting in Providence, R. I., on Sept. 23.

"Hamlet," with an entire female cast, was the offering of the Dramatic Society of the College of Mount St. Vincent, New York city, at the recent midyear performance. The cast acquitted itself well before a crowded auditorium. Of the principal roles, Hamlet was played by Merigo Frangihadi; Ophelia, Leonor Bonville; Queen of Denmark, Cecilia Hickey; King of Denmark, Grace Kelly; the Ghost, Irene Duffy; Polonius, Frances Marra; Horatio, Cecilia McGoldrick; Laertes, Mercedes Walsh.

In Memoriam

FORTESCUE—In loving memory of GEORGE K. FORTESCUE. Passed away January 13th, 1914. All's well.

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NEWS OF STOCK PLAYS AND PLAYERS

The Ticker

"The Ticker" aims to be the pulse of all attractions that come under the head of stock. If you are interested, send in something about the stock winners in your town, not in the way of a report, but as a forecast, or a bit of unobjectionable gossip about the manager or anybody in the company. What sort of plays do your people like the best, and what was the most popular stock play given in your town in the year just out? In the classic order of the editor of THE MIRROR, given out every sixty minutes in the day, "cut it to the bone."

STOCKS IN THE BRONX

The irresistible humor and bright repartee of "Ready Money" was an excellent vehicle for displaying the ability in comedy of the Keith Players at the Bronx Theater, last week. Rowden Hall and Julie Herne played with fine spirit and Walter Marshall, Fred. C. House, Roland G. Edwards, Margaret Fielding and Luella Morey were highly creditable. G. A. Willets and David Marshall were added to this week's cast and Harry Hockey, Russell Parker, Charles Wilson, J. Ellis Kirkham, Walter Smith, Harry Johnson, Herman Turner and Bertha Wilson were well received. "Damaged Goods," week Jan. 11.

Monckton Hoffe's four-act dramatic novelty, "Panthea" was presented at the Wadsworth Theater week of Jan. 4. Drama of such character is not popular. On the contrary it is distinctly depressing, but for all that it is a wonderful play in the vividness of its character delineations. Warda Howard was very impressive in the title role, and labored intelligently and well in the presentation of this trying and difficult character. Richard Ogden and John Lorenz gave effective representations of Baron de Duisitort and Gerard Mordaunt. Jerome Renner was a very fine Percival Mordaunt and Henrietta Goodwyn and Edith Spencer acted exceedingly well. Carroll Daly, Bert Wilcox, John Staab, Maybelle Mauser, Bert Wilcox and stage manager Neil Pratt completed the excellent cast.

On Monday night Mme. Petrova watched Miss Howard's performance from the stage box, and between the acts took occasion to address the audience on the remarkable work done by Miss Howard on only five days' preparation, whereas it had taken her as many weeks to get up in that part. "The Rule of Three," first stock presentation at popular prices, week Jan. 11.

IDA C. MALCOMSON.

"HELP WANTED" RELEASED

"Help Wanted" is a play that has to do with the lights and shadows of everyday life in the skyscrapers of downtown New York. It is a story by Jack Lait. Oliver Morosco has released the play for stock. It is a comedy romance: it has the sort of heart interest that gives it a place among the satisfying dramas of the last decade, and at the same time it contains enough comedy to call up sufficient laughter to offset the emotional parts. Reviewers unite in praising it as an offering well worth while. Gertrude Meyer, fresh from business college, responds to a help-wanted advertisement and is installed in the private office of Jerrold Scott, a wealthy importer, who inclines to random love affairs. The duties of the unsophisticated miss consist mainly of accompanying her employer to luncheon, and after a short period of service she forms a new vision of what it means to earn one's livelihood as a typewriter in the private office of "the boss." The play was unusually successful at the Cort Theater, Chicago, where it ran for six months.

PRINCESS COMPANY, DES MOINES

DES MOINES, IA. (*Special*).—The Princess company, in "The Woman," gave one of the best performances of the season, week Jan. 8. Miss Bainten as Wanda Kelley, Mr. Woodruff as Standish received much applause. Mr. Forstelle, Mr. Young, Miss Dills and Mr. Shakespeare were excellent, and Elbert and Getchell are to be congratulated on the excellent company. Week Jan. 10, "Her Husband's Wife." "The Rose of the Rancho," week Jan. 17.

Arthur Young, of "The Princess" company, and Miss Eda von Luke, of "The Prince of Pilsen company, enjoyed a pleasant reunion during the latter's visit in this city. "Mike" Manton, advance man for McIntyre and Heath, visited Des Moines last week. He has many personal friends in the city.

A. KAHN.

PREMIERE BY OLYMPIA STOCK

In the week Jan. 11, Wilmer Walter, Brenda Fowler, James Barrett and company, known as the Olympia Stock company, produced a new dramatic war sketch, "A Common Soldier," at the Scollay Square Olympia Theater in Boston. The playlet is the work of Ed. Payne, a cartoonist on the Boston Sunday *Globe*.

THE PLAYERS, CALGARY

CALGARY, ALTA. (*Special*).—The New Year's bill at the Grand was "The Dawn of a To-morrow," which received a satisfactory performance by The Players. Neil McLeod, who closed his engagement with the company, Jan. 2, gave a very fine performance as Sir Oliver Holt. Miss Bessie McAllister as Glad and Mr. Harrington in the small part of Dandy created a very favorable impression. The support and staging was good. Next week, "A Bachelor's Honeymoon." Miss Marsky, well known and very popular here, having played an engagement in stock about five years ago, was seen in "The Justice of the Peace," at Pantages, Dec. 28-2.

GEORGE FORBES.

HUNTINGTON PLAYERS, ST. PAUL

ST. PAUL, MINN. (*Special*).—At the Shubert, the Huntington Players revived "The Confession," Jan. 8-9. This play ran for two weeks last season, and crowded houses are again the rule this week. Wright Huntington, who, if he is not careful, will soon be known as Father Huntington, as he has appeared in so many roles of a sacerdotal type, repeated his success of last season. Duncan Penwarden as the murderer again contributed one of his most effective delineations. Raymond Bond, Earl Lee, Jessie Brink and the balance of the cast did good work. "The Squaw Man," 10-16; "Little Miss Brown," 17-23. The outlook for the season is bright.

JOSEPH J. PFISTER.

BROOKLYN STOCK NOTES

BROOKLYN, N. Y. (*Special*).—"Fine Feathers" held the boards at Keith's Crescent Theater, Jan. 4-9. In the role of Bob Reynolds, Corliss Giles found plenty of work in store for him. His impersonation of the struggling chemist was finished and won sympathy from his audiences. Leah Winslow's splendid portrayal of Mrs. Reynolds was one of her best assignments since returning to the Crescent. Ainsworth Arnold scored another big hit with Crescent patrons as Rand. Despite the fact that most of the disagreeable roles befall the lot of Mr. Arnold, he is running them close for the coveted honors at this house. Charles Schofield scored as Bob's friend. Isadore Martin made the best of her part while Clara Mackin was almost enjoying a vacation with her "four sides." Director William Masson is setting a notable pace for finished stock productions. The majority of them compare favorably with the original productions.

The first production of "'Help Wanted" in Brooklyn was another victory for the management of the Grand Opera House. And there's a lot of other "stock beats" in store for the patrons of that playhouse, according to Noel Travers. Next week, "Baby Mine," which will be followed by "The Yellow Ticket" and "Innocent." Mary Hall gave a charming portrayal of Gertrude Meyer, while Noel Travers was pleasing as Jack Scott. Galvin Harris, of the original company, was especially engaged for the part of Jerrold Scott. Minnie Stanley's characterization of Mrs. Meyer was very effective. It is one of the best opportunities she has had this season and she made the best of it. Irene Douglas, George Carleton, Earl Simmons and other members of the company were seen in minor parts.

Carolyn Elberts scored in the title role of "Maggie Pepper" which was last week's offering at the Gotham Theater. Alfred Swenson was seen as Joe Holbrook, Florence Pinckney as Ada Dakin, Levenia Shannon as Mrs. Thatcher, Fayette Perry as Ethel Hargon, William Blake as John Hargon.

Four of the most popular members of the Gotham Players closed on Saturday night. They are Alfred Swenson, leading man; Carolyn Elberts, leading woman; Levenia Shannon, characters, and John Dilson, juvenile man. For some reason the management of the Gotham seems to be unable to hold an original company, which is so essential to stock success.

J. LEROY DELO.

ELEANOR HINES.

Eleanor Hines has been especially engaged for the first three performances only as leading woman for the School Players, a company which has been organized by George Seybolt to present plays in the public schools, social settlements, and other educational institutions in New York. Miss Hines was last seen in New York in "Don't Weaken," by Walter Hackett and George Broadhurst, which was presented at the Maxine Elliott Theater last Winter; previous to this she was in the support of Leo Ditrichstein in "The Concert." Interested in the work of the School Players are President Churchill, of the Board of Education, and City Superintendent Maxwell, and George J. Smith, Ph. D., of the Board of Examiners. "The Cricket on the Hearth," dramatized from the Dickens story, was recently presented at the Harlem Evening High School. The company will soon bring out "The Rivals" and possibly "Rip Van Winkle." The organization has the endorsement of many citizens.

YONKERS OF YONKERS

YONKERS, N. Y. (*Special*).—"Big Jim Garrity," by the Yonkers Stock company was a success at the Warburton Theater, Jan. 4. The company comprises Miss Regine Wallace, Miss Margaret Brainard, Miss Ellen Gierum, Joseph Gillow, Howard Boulden, Alpheus Lincoln, Arthur De Lord, John Wray, John King, and Clayland Morgan.

Mr. Gillow was admirable in the title-role. He had a correct conception of the part, and his audience was enthusiastically appreciative. Mr. Lincoln is the new member of the company and his work was highly creditable. Miss Wallace was the recipient of a floral offering. The entire cast was up to the moment. Managing Director Farren was complimented on the production—occasional theatergoers to New York city declaring that they liked "Big Jim Garrity" as produced here better than when they saw the play in a metropolitan house. Next week, "The Governor's Lady."

GLASS COMPANY, EL PASO

EL PASO, TEXAS (*Special*).—The J. D. Glass Stock company packed them in at the Crawford Christmas week. They have made a phenomenal success and given El Paso some of the best stock shows that we have had, playing the latest successes. "The Squaw Man," and "The Man on the Box" followed. Week of Jan. 4, "Brown of Harvard" and "The Wolf." The company's stay will be indefinite.

T. E. SHELTON.

NEW STOCK COMPANY, FALL RIVER

FALL RIVER, MASS. (*Special*).—The New Stock company, at the Bijou, presented, week Jan. 4-9, "Madame X" with Marcelle Hamilton in the name part. She gave one of the best performances of the part ever seen in this city. Miss Hamilton is deserving of much praise for her wonderful success in the part. Hooper Atchley as Raymond gave a good performance of the role. John A. Daley returned to the company playing Perrisard. Mr. Daley was given a big reception on his opening. Ted Brackett as Floriot and Edythe Ketchum as Marie were excellent. A. A. Bushee, Carroll Ashburn, W. Olathe Miller and Maude Grafton were well cast. Marguerite Johnson, Frank J. Hetterick and George Randolph completed a good cast. Dennie Donergan made his first appearance with the company Jan. 4, and was very good in the part assigned him. Well staged under the direction of Earl D. Dwire. Pleased very large attendance.

W. F. GEE.

NEW ORLEANS STOCKS

NEW ORLEANS (*Special*).—Miss Percy Haswell's Stock company at the Crescent is meeting with favor. Maggie Pepper was an attractive feature for week Jan. 8-9. The personnel of the company is strong and its work excellent. "Our Wives," Jan. 10-16.

The Burlesque Stock company at the Dauphine is holding its own. Tony Kennedy and a well dressed and attractive chorus are the attractive features on the bill.

QUINTERO.

DELLA PRINGLE COMPANY, SPOKANE

SPOKANE, WASH. (*Special*).—Commencing Jan. 8, the American Theater returned to dramatic stock when the Della Pringle company opened an engagement. Edwin R. Stanley, business manager for Miss Pringle has been in the city several days in conference with James McConahey, manager of the American, and announced the consummation of the negotiations. Miss Pringle is well known throughout the West, where she has been playing stock and repertoire engagements for a number of seasons. She has a company of twelve people. C. K. Van Auker is her leading man. Mr. Stanley has secured a number of strong attractions, including "The Lion and the Mouse," "Our Wives," "Bought and Paid For," and "Paid in Full." The company will make its debut in "The Lion and the Mouse." Miss Pringle will arrive this week. Mr. McConahey will remain as manager of the American, and will also continue to run the Best Theater. The company of another stock company makes the first stock company competition since Del S. Lawrence was at the American the season of 1911-1912 and the old Baker players were at the Spokane. In coming to the American Miss Pringle follows a line of leading women of considerable local popularity. It includes the late Jane Kelton, Jane Tyrell, Justina Wayne, Auda Due and Jessie Shirley. The Della Pringle Stock company will play at popular prices.

Following a successful two days' engagement at Walla Walla, Wash., the Baker's Players had the Auditorium to themselves week Jan. 2 free from encroachment by road shows. They improved their opportunity by presenting "Get-Rich-Quick Wallingford." In the name part Lynne Overman had the best part he has had with the Players. Harry Fraser as the genial scamp, Blackie Daw, also scored. Miss Cora Belle Bonnie's characterization of the stenographer was appealing. So stunning a tvoist was she that if they were all like her in real life men's wives would insist on engaging the female office help. Others who won favor are: Miss Helen Travers, Miss Elizabeth Ross, Miss Errol and Miss Ollie Cooper. "The Dawn of a To-morrow" is underlined.

W. S. MCCREA.

CHICAGO STOCK MAN IN PETTICOATS

The Lonergan Players at the Auditorium Theater, Chicago, played "Old Heidelberg," week Jan. 4. For the week following, Jan. 11-16, "My Friend from India," in which John Meehan will wear petticoats.

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AUDIENCE DANCE ON STOCK STAGE

NEWARK, OHIO.—A pleasing feature of the Hall Players at the Victoria, Dec. 31, was the presentation of a carnation to every patron through the courtesy of George L. Miller. At the conclusion of the play the stage was cleared and the audience was invited to the stage to dance. Many couples accepted the invitation and danced the old year out. While the dancing was in progress sandwiches were served, donated by Emmett McDaniels for the occasion. The Hall Players gave great satisfaction in "Polly Primrose," Jan. 1-2; "The Country Boy," Jan. 4-6. Business fair.

Mr. Louis Anckor, who has been playing the leading role with the Hall Players, has resigned on account of the illness of his wife and has returned to his home in Pennsylvania. Mr. Anckor has been succeeded by Mr. Vesse, of the Nancy Boyer Stock company. Mr. Matt Smith, who has been doorkeeper for the Hall Players, has accepted a position with the Ringling Brothers' Circus on advertising car No. 1, and will leave with his brother "Toots" for Chicago soon. BESSIE POWLER.

CALBURN, BRIDGEPORT, CONN.

BRIDGEPORT, CONN. (*Special*).—Miss Susanne Jackson made her initial appearance at the Lyric Theater in Julia Dean's New York success, "Her Own Money," and if her first night's success be taken for a criterion she will be one of the most popular members of the Calburn Stock company, now holding forth for an indefinite engagement. Lowell Sherman, who plays opposite Miss Jackson in the part of Lewis Alden, her husband, was equally as well received as Miss Jackson. Miss Emma DeWeale, who has returned to the cast after a week's rest since playing Aunt Mary in "The Rejuvenation of Aunt Mary," was given a royal reception. She played the part of Rhoda the colored maid and her comedy was received with rounds of laughter. Miss Findlay and Mr. Edward Darney, who play opposite each other in the juvenile roles, were as usual very well received as were Miss Barney and Mr. Barnum. Week Jan. 11 the Calburns were seen in "The Price." On Monday night they played the Stamford Theater, Stamford, Conn., as the Lyric was leased to the Bridgeport High School, who presented "The Electrician," by members of the school. ALLEN P. WEILL.

STOCKS IN CLEVELAND

CLEVELAND, O. (*Special*).—The Holden Players gave "The Vampire" as their offering at the Cleveland Theater Jan. 4-9, and the piece gave these popular players abundance of an opportunity to display their ability. Those of the cast who did splendidly were Arling Aleine, Margaret Neville, Mr. Welsh, and Mr. Dumbrille.

The permanent stock company at the Grand presented "Ten Nights in a Barroom," Jan. 4-9 to very large audiences, and the work of Elizabeth Daye, and Frank Charlton were well rendered.

The mother of Joe Robinson Haywood, the well-known character actress, was ninety-one years old Dec. 24; she is critically ill at a local hospital in Cleveland. Mrs. Haywood is enjoying much popularity at the different stocks where she has appeared in this city. SINCLAIR.

OLIVER DRAMA PLAYERS, IOWA

Otis Oliver reports big business with his stock companies this season, and opens his third company at the Empire Theater, Rock Island, Ill., Jan. 14, with "Arizona." Mr. Oliver is one of the first stock managers to present "The Traffic" in permanent stock theaters. The play did capacity business at the American, Davenport, Iowa, week Jan. 3. Edward Williams is managing the Burlington, Iowa, company which opened at the Garrick, Dec. 20, and Mr. Will H. Brony, will manage the Rock Island stock company. The Oliver Drama Players are well known in the Middle West, and is one of the strongest organizations of its kind playing at popular prices. This is the second year for this stock company at the American, in Davenport.

HOLDEN, SHUBERT, ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—"The Little Lost Sister," so-called "white slave" play, presented by the Holden Players at the Baker Theater week Jan. 4. Mary Randall, capitally presented by Miss Sue MacManany, a new member of the company secured by Mr. Holden from Detroit, where she was a member of the Washington Theater Stock company. The members of the Holden Players are winning many new friends by their very able presentation of Virginia Brooks's play.

The Shubert Theater Stock company gave the first of a series of stage receptions after the matinee performance of "The Fatal Wedding," Wednesday afternoon, Jan. 6. The audience was invited to go "behind the scenes" and meet the members of the company, who have already made many friends among the patrons of the Shubert.

ROBERT HOGAN.

STOCK IN KANSAS CITY

KANSAS CITY (*Special*).—The Auditorium Stock company chose "The Man from Home" as their offering week Jan. 3-9, playing to excellent business. The play is of a style that always pleases, and it offered some of the members of the company excellent opportunities. Ralph Kellerd was a distinct hit in the title part, giving it an interpretation all his own but none the less effective. Ann O'Day shared in the honors as Ethel, while T. W. Gibson did splendidly as her brother. Frederic Manatt gave a good character sketch as the ex-convict, while Henry Crosby pleased as usual in the part of the Earl. Other members of the company were also well cast, while the production was attractively staged and costumed. "Old Heidelberg," Jan. 10-16.

D. REDDY CAMPBELL.

SCHENLEY'S CLOSES; DAVIS'S COMING

PITTSBURGH (*Special*).—The Schenley Players closed at the Schenley Jan. 2, with "The Gingerbread Man," which proved a sort of surprise. The Burton Holmes Travelette is now being shown at the Schenley with two performances a day, with Walter A. Murray as the lecturer. The new Davis Stock theater is scheduled to open in a couple of weeks. Last year at this time two stock houses were attracting capacity houses. It is needless to say a "downtown" stock house has been very much missed during the last few months.

D. J. FACKINER.

MALLEY-DENISON CHANGE

LAWRENCE, MASS. (*Special*).—The Malley-Denison Stock company will close its season at the Colonial Theater on Jan. 23, after playing twenty weeks. They will open in Salem, Mass., Jan. 25. Week of Jan. 11, "The Traveling Salesman." The future policy of the house has not been decided upon at this writing. "The Yellow Ticket, Jan. 25. The Victoria, Premier, Broadway, and Star, are doing good business. The Nickel, vaudeville, is playing to crowded houses and matinees are well attended.

M. C. O'BRIEN.

YALE STOCK, BROCKTON

BROCKTON, MASS. (*Special*).—The Yale Stock company at Hathaway's opened an indefinite season in "The College Girl," Jan. 4, to large and pleased audiences. Eva Scott, formerly a resident of this city, was seen in the title role and acquitted herself very creditably. J. Bernard Hurl as Billy Bullock did good work and made a hit. The company comprises Ray Martines, Malcolm Clifford, C. Vickery, Billy Hall, Louis Herron, Warren O'Hara, Edna Rogers, Jene Lawson and Ivaloo Eddy. The policy of the management is to present two plays each week, with a change Monday and Thursday. W. S. PRATT.

Berton Churchill, at one time leading man for Helen Ware in "The Revolt," but for the past nine seasons a stock leading heavy, is now with the Huntington Players, Minneapolis.

CLARA MACKIN
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"THE BEAUTIFUL ADVENTURE"
Direction Chas. Frohman

JEROME PATRICK
In "The Beautiful Adventure"

BOSTON

Raw Profanity Cut from "Across the Border," a Peace Play—Twelfth Night Revels

BOSTON, Jan. 12 (*Special*).—Only two changes at the Boston playhouses last evening. "Bunt" came to the Majestic with a cast of players well liked here, and it is probable that the tuneful melodies will be heard for some time to come, as theatergoers will go to see their favorites, if the latter are given an opportunity to show their skill. The Henry Jewett Players acted "Romeo and Juliet" at the Boston Opera House.

The Toy and the Castle Square have been the two theaters in the public eye the past week. At the Toy there was a slight modification in the oaths used by one of the wounded soldiers in the field hospital scene in "Across the Border," because the authorities thought some of the "swear words" too strong. The play itself has taken hold of our theatergoers, especially of the many peace advocates to be found here, and last Thursday there was a distinguished audience of men and women who are working for "peace on earth."

"The Twelfth Night" revels at this house were attended by a brilliant throng, every seat having been sold as soon as the affair was announced. As the proceeds were to go to the Woman's Emergency Corps of London, the English players now appearing in Boston volunteered their services. Cyril Maude and Elsie Mackaye gave "A Platonic Friendship" for the third time; then Mr. Maude and Alma Tell, of the "Pair o' My Heart" company, acted a trifle in monosyllables, called "One Word," and for a third play Maude Andrew, of the "Grumpy" company, and Claude Beerbohm, of the Henry Jewett Players, were seen in a cockney comedy by Roland Pertwee, called "Swank." The performance began at 11.30, and at 1 o'clock the stage was turned into a ballroom, breakfast being served in the beautiful Chinaye or Russian tea room, which is a pleasing feature of the new house. Last evening "Across the Border" continued its successful career, supplemented by "The Willow Pattern Plate," a Chinese fantasy that is prettily set on the stage, and a modern Spanish romance, "A Morning of Sunshine." The Spanish play was written by the Quintero Brothers and was translated for the Toy by Mrs. Lucretia Xavier Floyd, who takes the principal part.

"Common Clay," the Harvard prize play produced at the Castle Square on Thursday evening, was warmly received by all the reviewers and by the public, although it is different from the prize plays that have preceded it, and not at all the kind of drama that Mr. Craig has been accustomed to give his patrons. Cleves Kinkead, the author, is a lawyer from Kentucky, who has studied under Professor Baker, and his legal knowledge has been used to good advantage. Some of the speeches are too long, as were the playwright's remarks on the opening night, but Mr. Craig will see that the piece moves more rapidly after a few performances. The dialogue is frankly modern, and there is a court scene that is remarkably effective.

The current attractions are doing good business, some of them, like "The Girl from Utah," "Diplomacy" "A Pair of Silks," and "Seven Keys to Baldpate," practically selling out regularly. Julia Sanderson and Donald Brian have been here for many weeks, but they could stay many more and still fill the Colonial.

George Macfarlane is singing in "The Midnight Girl" at the Shubert, and has nothing but praise from every one. In the last act he advances to the footlights and gives a song recital that captivates his hearers.

At the Boston Opera House the Henry Jewett Players are showing how Shakespeare should be acted. In "As You Like It," Rosalind and Orlando were really a youthful pair of lovers, and it is many a year since such a Le Beau and such an Adam have been seen here. Now this week we have a really young and pleasing Romeo and Juliet, each with the grace and freshness of youth. It is not often that a stock company has so many capable actors as Mr. Jewett has brought together.

Richard J. Davis, the new secretary-treasurer of the Drama League, is a newspaper man who has been connected with the stage, and is particularly well suited for the position. He succeeds Forrest Izard, known to readers of THE MIRROR.

The Modern Drama Players will present "Chitra" at the Tory Feb. 8. It is by Rabindrutte Tagore, the Hindu poet. The M. D. P. is a new organization, the leading woman will probably be Mona Limerick, now in London.

Lotta Crabtree, always ready to help the equal suffrage cause, has offered the use of her ballroom in the Hotel Brewster for a "Pop Tea" and dance of the Players' Equal Suffrage League. The dance will take place Jan. 19, and many prominent players will attend. The proceeds of the affair will be used for the benefit of the unemployed in Boston.

J. B. CLAPP.

WASHINGTON

Change of Bookings at the National—A New Manager in Town—Poli and Keith

WASHINGTON, D. C., Jan. 12 (*Special*).—John Drew in "The Prodigal Husband" was a strongly welcomed visitor during the past week at the National Theater.

"Potash and Perlmutter" is the current week's offering at the National, which crowds the house, scoring the big success of everywhere else. There has been a change of booking for the attractions to follow at this house. Instead of "The Little Cafe" and "Diplomacy," comes in place Jan. 18 Billie Burke in "Jerry," and Jan. 25, Maude Adams in "The Legend of Leonora."

At the Columbia during the past week "The Girl of Girls," a clean cut, delightful musical comedy. It was again a pleasure to welcome back, as Manager Charles A. Shaw, of this city, a graduate into the managerial ranks from the boxoffice of the National, being treasurer there for a number of years; he was the manager for the first Summer stock company that ever appeared in Washington—the Frederick Bond company—that appeared at the National in the late 90s for three consecutive Summers, then in New York as secretary and treasurer with Henry W. Savage, for years in charge of his various attractions from grand to comic opera.

During the current week a thoroughly pronounced educational screen presentation in several parts is disclosed in Frederick J. Haskins's story of Uncle Sam in his various workshops of the Government everywhere, produced by Henry W. Savage.

During the past week the Belasco Theater, through the failure of the play of "Mr. and Grant" to make a success on its initial presentation elsewhere, had its doors closed. The present week's offering is George Broadhurst and Abraham Bebomer's drama of New York life, whose gripping story of modern family life is received with strong favor by an audience of large numbers. Edmund Breese is the featured player with a talented company. Next week, David Belasco presents Frances Starr in a brand new play by Edward Knoblauck, entitled "Marie Odile."

At Poli's Stock Theater, the Poli company gave a very strong and thoroughly interesting and effective presentation of "The Arroyo Case," the current week's presentment following a notably successful past week in "Passers By." At this week's Wednesday matinee there will be a stage reception, tendered by Miss Lillian Kemble, the present popular leading lady of the Poli Stock, when she will personally meet everybody. Next week, "Maggie Pepper."

One of the biggest and most pleasurable of Keith's always most attractive of programmes is the present week's offering, that includes Minnie Dupree and company in the comedy, "Bread Upon the Waters"; Eddie Leonard and Mabel Russell in "Footlight Frolics," Flo Irwin and company in "The Lady of the Press," La Milo, the Parisian poseuse; Professor Ota Gygi, violinist; Lipinsky's forty dogs; George Moore and Frances Yates in "Who's Who and Which," and Marso and Duffy.

The Gayety, always crowded through the energetic direction and management of George Peck, has Billy Watson's Big Show, a trump card. Next week, the Trocadero Burlesquers.

News of the serious illness of Carrie Thatcher (Mrs. George W. Barbier), for several seasons one of the talented members of the Columbia Summer Stock Players, is received with sincere regret by a wide circle of personal friends she made here, outside of her professional audiences with whom she was always popular.

JOHN T. WARDE.

BALTIMORE

"Inside the Lines," First Time, Saved a Cancellation Date at Ford's

BALTIMORE, Jan. 2 (*Special*).—"Sari," which scored such a pronounced success on the occasion of its first production at Ford's a year ago, repeated its triumph again last week at the same house. The demand for tickets was so great that it was impossible to obtain any desirable seats for remaining performances after Tuesday. "To-Day," which was on view at the Academy, drew surprisingly well, considering some of its faults. The house being almost filled at every performance. Edmund Breese gave a splendid performance as usual. A really exceptional performance can be credited to Grace Thorne Coulter. It was a real joy to sit through the performance at the Maryland last week in anticipation of the marvelously graceful and finished dancing of Carl Randall. His work entitles him to a front place.

As a result of the cancellation of Trentini in "The Peasant Girl" at Ford's, we had the pleasure of witnessing the first performance on any stage of a new four-act comedy drama, entitled "Inside the Lines," by Earl Derr Biggers, who was responsible for the novel of "Seven Keys to Baldpate." The production is made by J. Fred Zimmerman, Jr., and is on a very elaborate scale, some of the scenes being laid in Gibraltar. The cast, presenting the new play, includes the following: Noman Trevor, Robert McWade, Horace Pollack, William Keighley, Macey Harlem, James Bradbury, Carroll McComas, Camilla Crume, Louise Randolph, Cynthia Latham, Isabelle Goodwin, Mildred Morris, Ivan Simpson, David Glassford, and Mayne Lynton. The play was received very cordially by a large audience on its first presentation. "Potash and Perlmutter," Jan. 18.

Baltimore's partiality to musical comedy was forcibly demonstrated again on Monday night when "The Little Cafe" began its first local engagement at the Academy before a capacity house. The company presenting the piece in Baltimore includes Alma Francis, H. P. Woodley, John E. Young, Marjorie Gateson, Laura Lyle, Harry Depo, Edna Munsey, Gabrielle Grey, Fred Graham, and Colin Campbell.

Rose Melville and "Sis Hopkins" returned to town this week at the Colonial, her first engagement at this house. A splendid audience was on hand for the opening.

Miles Terry appeared at Albaugh's on Monday evening in a series of readings from Shakespeare's plays. The audience was an extremely fashionable one and filled the playhouse.

Mr. Edmund Breese was the guest of Mr. Harry A. Hankle, assistant manager of the Academy, at the weekly luncheon of the Rotary Club, Jan. 5. Mr. Breese spoke before the club at the conclusion of the luncheon on Methods and Advisability of Advertising in the Theatrical World.

The New York Symphony Orchestra gave the second of its series of concerts at the Lyric, Tuesday evening, under the direction of Walter Damrosch. The programme included the magnificent No. 4 symphony by Tschikofsky, which was given a splendid reading. Maggie Teyte was the soloist.

I. B. KAHN.

IOWA NEWS ITEMS

IOWA FALLS, IA. (*Special*).—The ignition of a film at the Lyric Theater, in this city, New Year's night, caused a damage to the booth and building. About one hundred and fifty people escaped from the building with injury to none.

Editor L. C. Kelleno, of the *Opera House Reporter*, spent Christmas with Managers Neal Alvord and James Eviston, of "The Tale of Smiles" company in this city. Mr. Kelleno leaves this month for a few weeks' vacation to be spent with friends in Ohio and Illinois. Will Bruno will be in charge of the *Reporter* during the editor's absence.

Mrs. Thomas Harden, known professionally as Miss Gussie Gardner, was the guest of friends at Marshalltown during the engagement of "The Seven Keys to Baldpate." Miss Gardner is understudying the role of the chaperon in the piece.

Jack Trainor is being featured in a tabloid version of "Watch Your Step" in this territory.

The unsuccessful attempt of T. Proctor Sturgeon, a Muscatine theater man, to commit suicide by drinking formaldehyde, reveals the fact that he is the author of many popular songs. He has been more than successful in real estate matters, but appears to have been unnerved by a recent failure, and attempted his life.

The new theater at Grundy Center was formally opened New Year's Eve by the Alvord and Eviston Musical Comedy company.

The many friends of Frank B. Smith, manager of the W. B. Patton company, will regret to learn that he has been forced to undergo another operation, and is in St. Joseph's Hospital at Sioux City. When he is able to travel Mr. Smith will return to Chicago and begin the booking of the Patton show for next season.

Thomas Walsh, the manager of the New Grand Theater at Eldora, retired from the office of county sheriff the first of the year, and will devote all of his time in the future to the management of this new theater.

Manager Ellsworth, of the Metropolitan, of this city, is booking many of the best musical shows in this territory, including "Girls of My Dreams," "September Morn," "The Red Widow," "One Girl in a Million," and other musical comedy successes.

FRANK B. FOSTER.

NASHVILLE, TENN.

NASHVILLE, TENN. (*Special*).—The fourth week's offering of the Norman Hackett Stock company at the Orpheum Dec. 20-26 was Nat Goodwin's famous success, "An American Citizen." Mr. Hackett and Miss Marion Nichols in the leading roles were exceptionally good. At the Princess Rauia and Van Kaufman took first honors, though not billed in first place. The other acts were: The Exposition Four, Lightner and Jordan, Ed. Gray, and Wurzell in a skating act. Maude Adams played at the Vendome Dec. 23, 24 in two Barrie plays, "The Legend of Leonora" and "The Ladies' Shakespeare." This was Miss Adams's first appearance here in several years, and she did a splendid business. After laying off for two weeks, Primrose and Wilson's Minstrels opened at the Vendome for Christmas and Saturday. They close the season on Jan. 7. Mr. R. C. Lowe, Jr., scenario editor of the Essanay Company, and Miss Ruth Stonehouse, of the same company, spent the holidays in Nashville visiting friends.

R. K. TATUM.

PORTLAND, ME.

PORTLAND, ME. (*Special*).—The only event of week Dec. 28-Jan. 1 was the Alma Gluck concert at City Hall. Madame Gluck was assisted by Will C. MacFarlane, the municipal organist. It was a perfect concert. The singer's rendering of the "Agnus Dei" of Bizet, with organ accompaniment, being simply exquisite. Mr. MacFarlane's interpretation of the different numbers demonstrated his supreme artistry. His own "Scotch Fantasia" was interestingly and sweetly whimsical.

B. F. Keith's Stock company presented "Such a Little Queen," Dec. 28-Jan. 1. William Horse, in "The Road to Happiness," at the Jefferson.

James W. Greeley, of the Greeley Amusement Company, has obtained contract of the Princess Theater in Berlin, N. H. He will give most of his time to his Portland interests.

AGNES ARMSTRONG.

PITTSBURGH

PITTSBURGH (*Special*).—"Too Many Cooks," by and with Frank Craven, was the offering at the Alvin Jan. 4-9, and drew good houses. The principals in Mr. Craven's support were: Thea Plummer, Louise Rial, Mary Blythe, William David, and Harry Sleight. A return engagement of Elsa Ryan in "Pom o' My Heart" Jan. 11-16.

Margaret Anglin appeared at the Nixon week of Jan. 4 in "Lady Windermere's Fan" and was greeted with a hearty reception. The supporting company was an excellent one. "Sari," Jan. 11-16.

"Within the Law" "packed them in" at the Lyceum Jan. 4-9. It being the first time seen in this city at popular prices. Virginia Millitman's Mary Turner was excellent. The Helen Morris of Esther Mendell was also a good piece of work. "Little Lost Sister" followed. Blanche Ring and company was the headliner of a good bill at the Grand Jan. 4-9. "The Bride Shop," headliner, Jan. 11-16.

The Gayety had the "Star and Garter Show," Jan. 4-9 to good houses. American Beauties followed. "The Follies Bergere" company was the attraction at the Academy and the "Follies of Pleasure" at the Victoria, with Mona Raymond.

D. JAY FAGLIMAN.

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CHICAGO

K. and E. and S. Combination Will Not Disturb Conditions in the Second City

CHICAGO, Jan. 12 (*Special*).—The Chicago theatrical situation will not be jarred in the least by the union of the Shuberts with Klaw and Erlanger, reported from New York. The two big firms had had a working agreement in this city by which they acted as one ever since August, 1913, according to Harry Powers of Powers's Theater, and "Jack" Garrity, of the Garrick.

"I have received no official information," said Mr. Powers, "but I suppose the reported union merely means that the booking of the two firms will be done from one office in New York, instead of from two, as at present."

"I have received no report of the Shubert-Klaw and Erlanger combination," said Mr. Garrity. "Even if the report is true it will in no way affect the theatrical situation in Chicago. I can see no chance of any house here being closed."

The Garrick, the Princess, and the American Music Hall, Shubert houses, and the Illinois, Blackstone, and Powers, of "K. and E.," have been run as if they were one chain for a year and a half. The Studebaker and the Colonial of "K. and E." are leased to Jones, Linick and Schaefer. The Olympic, belonging to Kohl and Castle, is run by Klaw and Erlanger.

When you travel west of here, or anywhere within a radius of two hundred miles, you see on the billboards and in the newspapers that same company is advertised as "the Chicago cast." People in the Middle West—that is, people interested in plays—no longer ask if the company played in New York. It is here the tag of Chicago, that is *quantum, sufficit*. One of these casts, made in Chicago, is playing "Under Cover." It is a long way from the Middle West to New York.

Sunday night, at the Garrick, when "The Passing Show of 1914" was put on, stirred up some memories, to wit: Frances Demarest, the prima donna, was the original Lais of "Madame Sherry," and it was she who first made popular "Every Little Movement Has a Meaning All Its Own." She is a Chicago girl, and at one time was the soloist at the Church of the Reverend Frank W. Gunsaulus. And Marilynn Miller, premiere danseuse of the same company, now sweet sixteen, began her career as a dancer in Dayton, O., when she was four years old. Her discovery, or, if it was by Lee Shubert, who saw her dancing while he was dining in London last year. Of course, she had been dancing before Mr. Shubert had appeased his hunger.

Here is a war moral from the Little Theater: To be in accord with the President's neutrality proclamation, Dorothy Rosalind and Cynthia Fuller had it announced that they would sing something that had a flavor of war. But lest there might be some in the audience who would not like the song the lamps would be "doused," and any whose neutrality was liable to be jostled would "please walk out quietly during an intermission." Not a human in the audience moved. The song was taken out of Beethoven. The last was the confession of five souls of five nations' soldiers. Nobody's neutrality was upset. The Misses Fuller are loyal to Johnny Bull's Tommies.

"The Dummy" made the same sort of hit at Powers's in the opening of the week following New Year's Day, that it made in New York. Ernest Truex, whose picture was featured on THE MIRROR'S cover Jan. 6, created the laughs, and is the talk of the town. The critics gave the performance the place of honor in their reviews the morning after. Next to Truex, the child player, Joyce Fair, was the favorite, but the entire cast caught the house.

Monday night, Jan. 18, will be "quite English" at the Blackstone, where Mrs. Patrick Campbell and her company will be seen and heard in "Pygmalion" just as it was given—so the announcement—at His Majesty's Theater in London last April.

Some other plays New York has seen which Chicago is now seeing: "A Perfect Lady," with Rose Stahl, at the Illinois; "Hanky Panky," at the La Salle, opening Monday night, Jan. 11; "The New Henrietta," Crane, Bingham, Tully, Ferris, Rose, Arbuckle, third week at the Cort; "On Trial," third week at the Grand Opera House; "Our Children," third week at the Princess; "Potash and Perlmutter," since last August, at the Olympic.

Debates from the college dramatic societies in Middle Western universities have organized a new national college fraternity, the Associated University Players. Men from the Mask and Bauble Society of the University of Illinois, the Campus Players of Northwestern University, the Edwin Booth Club of the University of Wisconsin, and the University Dramatic Club at the University of Chicago, attended the session for organization, and secured charter memberships in the new fraternity for their respective clubs.

The purpose of the new organization will be to exchange plays, and co-operate in measures for heightening interest in good dramatics in the universities, according to the founders.

DUDLEY BUCK.

SAN ANTONIO

SAN ANTONIO, TEX. (*Special*).—"Trail of the Lonesome Pine," at the Grand Opera House Jan. 5; splendid company, to only fair business. This was the play's third time here. "High Jinks" opened Jan. 5, followed by "Pine Feathers" Jan. 10. "Seven Keys to Baldpate" Jan. 14-17. "Poor Little Rich Girl" Jan. 18-21. Evans's Minstrels Jan. 20-21.

Local talent produced the "Messiah" (night) Jan. 4, at the Empire Opera House, assisted by the well-known soloist Frank Ormsby (tenor). Miss Elizabeth Tudor (soprano), Frederick Martin (bass), and Mary Jordon (contralto). Clarence Eddy, the famous organist, presided at the organ, assisted by Harold Morris, a San Antonio boy at the piano. The credit of the performance is due to the work of H. W. Barnes, organist at the St. Marks's Church; it was his duty to train the chorus, and, judging from applause, his efforts were rewarded. The theater was taxed to its capacity. In the chorus there were 250 voices.

The Majestic, running vaudeville, under management of Edward Raymond, is doing splendid business under conditions as they are to-day.

HADEN F. SMITH.

FT. DODGE, IA.

FT. DODGE, IA. (*Special*).—At the Princess John Ransome in "The Prince of Pilsen," Jan. 5; "Milestones," Jan. 25; "Under Cover" (Chicago Cort), Jan. 26; "Help Wanted," Jan. 27, Feb. 3. "One Girl in a Million" (Chicago Cort). Although "Damaged Goods" here Dec. 29, was indorsed by the Medical Association of this city, it played to poor business. Manager Logue, of Logue and Murphy, of the Majestic, announced these films: Jan. 7, "Cabiria"; Jan. 12, 14, "Official Wife"; Jan. 20, 21, "Dollar Mark"; Jan. 27, 28, "Man of the Hour."

LILLIAN M. RANKIN.

INDIANAPOLIS

INDIANAPOLIS (*Special*). — For reasons not known, there was no crush at the Shubert Murat Christmas week to see "Kitty MacKay," and yet the attraction was excellently done. Grace Heber in "Pretty Mrs. Smith," followed Dec. 31-Jan. 3.

Parlowa attracted a brilliant capacity audience Jan. 4. A large audience thanked from curtain to curtain opening night of "A Pair Sixes" Jan. 5-9, with Ralph Herz and Mark Smith, excellent as the quarrelsome pill partners. Ritchie Linz, May Yokes, Ethel Jackson, Ione Bright, Stanhope Wheatcroft, Jr., and others. "High Jinks" Jan. 11-15. Ellen Terry Jan. 14. "Too Many Cooks" Jan. 21-23. Nat Goodwin Jan. 28-30.

"One Girl in a Million," from the La Salle Theater, Chicago, which played a half-week's engagement in holiday season at English's, received great praise from the local press.

The Henry W. Savage pictures, "Uncle Sam at Work," made from Frederic J. Haskins's book "The American Government," had their premiere afternoon Dec. 31, with Mr. Savage and Mr. Haskins on hand to see and make the usual changes. "Everywoman" played a three-days engagement Jan. 4-6, and, although its third or fourth visit here, still continues to draw. Rose Stahl in "A Perfect Lady" Jan. 7. Howe's Travel Pictures Jan. 8-10. Mrs. Patrick Campbell in "Pygmalion" Jan. 11, 12. "The Quaker Girl" Jan. 13, 14. Margaret Anglin in "Lady Windermere's Fan" Jan. 15, 16.

At the Lyceum "Mutt and Jeff" did a big week's business Jan. 4-9. "Alias, Where Do You Live?" and John Bunny (return) week of Jan. 11. At Keith's Jan. 4-9, Nora Bayes captured big audiences all week with her songs. Entire bill pleased. Business excellent.

Never in the history of English's has there been such a crowd of happy children within its doors as gathered as guests of the *News* New Year's Day to see the "Uncle Sam at Work Pictures." So many were on hand that Manager Ad Miller had to ask for police assistance. Children were in the aisles, and orchestra pit, with an overflow of 2,000 outside, unable to get in.

PEARL KIRKWOOD.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*). — A monster crowd turned out to hear the Community Chorus sing Handel's oratorio, "The Messiah," at Exposition Park Jan. 3. The concert was free, the services of the chorus, the soloists and the musicians being donated. Harry Barnhart led the chorus, and the soloists were Misses Martha Mathaway, Lena Everett, and Messrs. Marvin Burr and J. Goetzman. Curtiss. Lavin's Schenck's Orchestra furnished the accompaniment, being directed by himself. There were 450 voices in the chorus.

"Fun in a Candy Shop" a strong headliner at the Family Jan. 4-9. The music was good and the comedy clean.

The Regent's offering for the first half of the week of Jan. 4 "Officer 666," closed its engagement Wednesday night, and was replaced Thursday by "The Truth Wagon," a newspaper and political play, with Max Figman and Lolita Robertson in the leading roles.

"Peg o' My Heart," at the Lyceum Jan. 4-6, to very good business. Marie Cahill and Richard Carle presenting by Daniel V. Arthur in a new musical comedy, entitled "90 in the Shade," at the Lyceum Jan. 7-9.

The "New Song Review of 1915" presented by Gus Edwards in the cast, is diverting and pretentious. At the Temple week of Jan. 4 "Cherry Blossoms" at the Corinthian. Lina Cavalieri in "Nanon Lescaut" broke all records at the Gordon week of Jan. 4.

ROBERT HOGAN.

DENVER

DENVER (*Special*).—"Peg o' My Heart," at the Tabor Jan. 3-10, drew well, with Marion Dentier in the title-role. It was understood at one time that the company, headed by Dorothy Mackaye, would be seen here, but a change in booking brought Marion Dentier to the keen disappointment of the one, and the high gratification of the other, for both are Denver girls. George Arliss Jan. 11-17.

The Denham had "The Price" for the first time in stock here Jan. 3-9. Vera Finlay, as the revengeful Mrs. Dole, did something worth while. Samson follows. Carl Daintree is announced by the Western Institute of Music and Dramatic Art, with permission of Manager Woodward, for an instructor of classes and individuals in acting.

"The Salamander," new to Denver, was acceptably acted by the Lang-Miller company at the Broadway Jan. 3-9, but to see the play helps to explain its New York failure. The Eva Lang cap, a new headgear, designed by Miss Lang herself, is proving popular. "The Marriage Game" follows.

The Orpheum presented two excellent dancers in Cross and Josephine week of Jan. 4. The Princess is doing good business with the Paramount pictures, "Salomy Jane," "His Last Dollar," and "The Girl of the Golden West" last week.

FREDERICK D. ANDERSON.

SEATTLE

SEATTLE (*Special*).—At the Moore John McCormack in recital Dec. 18. Motion pictures Dec. 17-19. Metropolitan: Dark Dec. 18-19. Seattle: Dark Dec. 18-19. Orpheum: The Bell Family and vaudeville Dec. 18-17. Empress: The Melnotte Twins and vaudeville. Pantages's: The American Whirlwind Beauties and vaudeville. Motion pictures at the Alhambra, Alaska, Class A, Clemmer, Colonial, Grand, Liberty, and Melbourne.

At the Moore "September Morn" Dec. 31-Jan. 2, opened to a large house. Richards and Pringle's Minstrels Dec. 27-Jan. 2 at the Seattle. Pantages's: Vaudeville Dec. 27-Jan. 2. Empress: James Grady and vaudeville. Orpheum: Bert French and vaudeville.

SEATTLE, WASH. (*Special*).—At the Moore motion pictures Dec. 20-26. George Arliss and company in "Disraeli" opened at the Metropolitan Christmas Day for a week's run, Seattle: Dark Dec. 20-26. Pantages's: Jiu Jitsu Troupe and vaudeville. Empress: Bobbie Tucker and vaudeville. Orpheum: Frederick V. Bowers and vaudeville. Motion pictures at the Alhambra, Alaska, Class A, Clemmer, Grand, Liberty, and Melbourne. Compared with other years, the season has been unusually dull.

BENJAMIN F. MESSERVEY.

HARRISBURG, PA.

HARRISBURG, PA. (*Special*).—David Bispham, the noted American baritone, gave a concert recital of classical and popular musical selections at the Majestic Jan. 1. The house was poorly filled. "To-Day," with the original company, Jan. 2, to fair business, was headed by Edmund Breese in principal role.

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OMAHA

OMAHA, NEB. (*Special*).—The Liebler production of "Joseph and His Brethren" was the notable offering at the Brandeis week of Dec. 13. "Mutt and Jeff" Dec. 20-22. "The Prince of Pilsen" Dec. 23-27. "The Blue Bird" Dec. 28-30. McIntyre and Heath New Year's Day.

Pavlowa and her wonderful company appeared at the Auditorium, Dec. 18, under the auspices of the Omaha Rotary Club. A large and brilliant audience showed intense appreciation.

Matt Kennedy's "Liberty Girls" at the popular Gayety, twice daily. "The Woman in the Case," by the Boyd Stock company, at that theater, will be followed by "Cinderella."

J. RINGWALD.

SELMA, ALA.

SELMA, ALA. (*Special*).—Boston Opera company, Academy of Music, Jan. 5, to good business; excellent company. "Potash and Perlmutter" Jan. 7.

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The Lie By HENRY ARTHUR JONES

Coburn's Minstrels gave two performances at the Dallis Theater, Tallahassee, Fla., Dec. 24, to crowded houses.

"The Poor Little Rich Girl" opened at the El Paso Theater, El Paso, Tex., last night (Jan. 12.

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KANSAS CITY'S NEW THEATER

KANSAS CITY (*Special*).—The Shubert had "A Pair of Sixes" week of Jan. 3-9, and it proved a most enjoyable farce-comedy, pleasing good-sized audiences nightly.

The real sensation of the week was the opening of the New Orpheum Theater, the initial performance being Saturday night, Jan. 2. A capacity crowd was on hand to look over the new theater, which is located at Twelfth Street and Baltimore Avenue. The new house is one of the finest in the West, and while the capacity is considerably greater than the old Orpheum, Martin Lehman, the manager, expects the same big business that has been a feature of this theater's existence for many years. Pauline, the hypnotist, was accorded the headline honors, but the favors of the audiences were pretty evenly divided between this act and Joseph Jefferson, Jr., in "Poor Old Jim," and Belle Baker in character songs. Other acts were: Ma Belle and Ballet, Hussey and Boyle, Frank North and company, and the Eurene Trio, all of whom pleased. Gertrude Hoffman Jan. 10-16.

Thurston, magician, was the Grand attraction week of Jan. 3-9 to good business. "Bringing up Father" Jan. 10-16. The Thomas J. Ryan-Richfield company were the Empress headliners week of Jan. 3, pleasing as usual. The Watson Sisters held the boards at the Gayety week of Jan. 3-9, opening to two big Sunday audiences. The Fay Foster Show played week of Jan. 3-9 at the Century to good business. The Princess Olga, Salvador, and Madame Pancella were features. "Hello, Paris," Jan. 10-16. Hal Davis, a former local stock company favorite, was the headliner on the Hippodrome bill Jan. 3-9, and pleased greatly.

D. KEEDY CAMPBELL.

CANADIAN CITIES

CALGARY—EDMONTON

CALGARY, ALTA. (*Special*).—"Get-Rich-Quick Wallingford," as presented by the Players at the Grand Dec. 21-26, was a satisfactory performance. Guy Harrington and Bessie McAllister, who had the leading roles, were well supported by the balance of the company. The staging of the last act was particularly pleasing; business light in the first part of the week, but picked up for the holidays. Next week, "The Dawn of a To-morrow," Josephson's "Glima" Troupe, in an exhibition of the Icelandic System of Self-Defense, was the headline act at Pantages's Dec. 21-27, proved very interesting. The added feature was an underworld playlet, "The Crook," capitally acted by Harry Cornell and Ethel Carley and company. Miss Carley gave a splendid performance, and Mr. Cornell, who is well known here, fully lived up to his excellent reputation. Other good acts were the Exposition Jubilee Quartette and Evans and Slater, European foot jugglers, to good business. The Princess Motion Picture Theater, which had not been a paying venture, is now, owing to the excellent management of George Aylesworth, one of the best paying theaters in town. The Allen is also doing good business, and business is looking up at the Regent. The other motion picture houses are not doing as well as could be wished.

EDMONTON (*Special*).—The Empire Stock company have not been as successful as to warrant a continuance of the venture, and will close Jan. 2. The house will be opened to accommodate road attractions already booked. John Wilson, house manager, will be moved to the Grand, Calgary, returning to Edmonton during the engagements of these companies.

Pantages's had an excellent holiday bill Dec. 21-26, headed by Morse, Moon and company in a musical play, "The Wrong Bird," which was very acceptable. "The Justice of the Peace," Argo, Cummin and Seaman, and Paul Nevins and Ruby Erwood; pleased. Business good.

Mr. R. W. Kolb, of Calgary, wishes to acknowledge his indebtedness to Misses Ethel Carley and Minnie Townsend, of "The Crooks" company, for the charity they dispensed to many families in the city Christmas week. Mr. Kolb furnished the ladies his automobile, and they made the rounds.

GEORGE FORBES.

MONTREAL

MONTREAL (*Special*).—At the Princess Jan. 4-9 "The Things That Count," presented by a very capable company, made a good holiday time bill. George Paige, Wallace Erskine, Evelyn Wellding, Hilda Hellstrom, and Agnes Findlay were among the chief scorers. A notably clever piece of character work was by Idaline Cotton as the Italian Signora Vanni.

The Del S. Lawrence Stock appears to be getting more popular every week; matinees have become so popular that an extra Thursday has been added. The bill Jan. 4-9 was "His Last Dollar," and an excellent performance was given. Del Lawrence was in his element as the jockey-cowboy hero; A. B. Luce did good work as the villainous Tom Linson; Lyman Abbe was an amusing Kaufman, and Mr. Hawkins did a neat bit of work, and Johnnie Hill; Edna Baker was a charming Elinore Downs, and the other female roles were capably filled by Dora Jane Kelton, Josephine Deffreys, and Mildred Page. "Three Weeks" Jan. 11-16.

The bill at the Orpheum is a good one all round, with plenty of good music and singing. James McCormack in his songs supported by Eleanor Irving in dances. An amusing sketch, "Don't Do That," and "A Night in a Monkey Music Hall" are among the chief features. "Fedora," with Mlle. Vehry in the title-role, and Monsieur Schelers as Loris at the National. Joe Hurtig's "Girls of the Moulin Rouge" to good crowds at the Gayety.

W. A. TREMAYNE.

OTTAWA

OTTAWA, CANADA (*Special*). — Russell: Cummings's Stock company presenting "Tess of the Storm Country" pleased large audiences Jan. 4-9. Dominion: Okabe Japs scored the greatest kind of hit. Others who also pleased were: Baby Helen, Fred Warren and Effie Cinley, Miss Lucille and "Cockie," the Three Leightons, Max Le Hoen and Mlle. Dupree, Twisto, and pictures; big business Jan. 4-9. The Francais: Vaudeville and good pictures to big business Jan. 4-9. The Imperial: "The Oath of a Viking," special film feature, to good business Jan. 4-6. The Family: "413," the special film feature; Mlle. Sans Souci, and Signor Manetta, scored capacity business Jan. 4-6.

J. H. DU BR.

LONDON, CAN.

LONDON, CANADA (*Special*).—At the Grand Opera House Fiske O'Hara in "Jack's Romance" Jan. 25, 26. R. W. Marks Stock company played a return date Dec. 28-Jan. 2 to good attendance at cheap prices. Plays presented were: "The Fatal Wedding," "The Duke's Daughter," "Dad's Sweetheart," "An Innocent Sinner," "How London Lives," "In the Foothills," "Thorns and Orange Blossoms," "The Two Orphans" and "The Girl Spy," "Mrs. Wiggs of the Cabbage Patch" returned Jan. 4; fair attendance. "September Morn" opened a two-night engagement Jan. 5, and drew an audience that almost filled the house. A new curtain has been placed in the Grand, and was used for the first time New Year's Day.

C. E. A. WEBBE.

TORONTO

TORONTO (*Special*).—"His Royal Happiness" had its first night on any stage at the Princess Theater, Monday night, Jan. 4. The author, Mrs. Everard Cotes, looking like a Colonial dame, saw the performance from a box. Near her was a goodly company, to wit: His Honor the Lieutenant-Governor and Mrs. Hendrie, Miss Enid Hendrie, and Mrs. Caldwell, and Major Caldwell.

The star of the play was Miss Annie Russell. The author is a native of the Dominion, and the honors bestowed upon her by the audience were equal to those given the star. The play is in the romance class.

De Wolf Hopper and company, Jan. 4-9, in Gilbert and Sullivan opera, at the Royal Alexandra. Fiske O'Hara in "Jack's Romance" at the Grand Opera House. Trixie Friganza headed an attractive bill at Shea's. "Honey Girls" filled Lowe's. The Hippodrome presented a great bill of novelties. The Strand offered splendid motion pictures.

GEORGE M. DANTERE.

ST. CATHARINES

ST. CATHARINES, CAN. — The Bishop Ridley College Dramatic Society gave an excellent performance in December of William Hawtrey's "Private Secretary" in aid of the Belgians, to the largest and most fashionable audience of the season. Twelve little Belgian refugees appeared through the house, and sold novelties during the evening, which was annual college night. Many road companies have visited here that do not compare with this cast. "Mrs. Wiggs of the Cabbage Patch" Dec. 28 to fine business, followed by Fiske O'Hara in "Jack's Romance" Dec. 31 to big houses.

CLAYTON E. BROWNE.

HALIFAX

HALIFAX, N. S. (*Special*).—Miss Alice Baker received an ovation when she made her reappearance with the Academy Players Jan. 4 in "The Only Son." Edwin Abbey made his biggest hit of the season as the father. Misses Summerly and Doherty, and Messrs. Teler, Woodworth, and Hoosey again scored. "Bellamy Jane," Jan. 11, Robert Edeson in "The Call of the North," at the Orpheus; "Shadows of the Past," at Imperial; "Northern Lights," at King Edward; "Eudora," at Empire.

JAMES W. POWER.

ST. JOHN

ST. JOHN, N. B. (*Special*).—W. C. McKay succeeds Mr. Emerson as manager of the Opera House here. Recent bills at this house were: The Thompson Musical company, "The Wizard of Wissland," "Mrs. Temple's Telegram," and "The Silver Girl."

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UTAH'S HISTORIC PLAYHOUSE

Forbes-Robertson and Henry Miller Suggest Plans to Save It

SALT LAKE CITY (Special).—Henry Miller in "Daddy Long-Legs" at the Salt Lake Theater Dec. 29-30, said in a speech before the curtain: "Mr. Whitney, of the *Deseret News*, came to my dressing-room to shake hands and see if this—pointing to his iron gray hair—was real. Part of it is, and I wonder there is any of it left at all. I have been coming to Salt Lake for so many years." Mr. Miller is a classic for all would-be thespians, his reading being considered the acme of gentle expressiveness. Renee Kelly as Judy was sweetly natural in a Maude Adams style of action. "The Whip" Jan. 5-9.

During the Salt Lake engagement of Forbes-Robertson, while making a speech at the close of the performance, he dwelt upon the intense interest centered in this old historic playhouse—the Salt Lake Theater. He hoped some kind providence would interpose to preserve it against the mercenary march of improvement. Henry Miller augmented this thought with one more practical. He suggests a fund to be raised by performances given by the many clever Utah people now on the stage, by which the house might be endowed perpetually against losses which might, otherwise, cause the owners to wish to rebuild or alter it. He suggests a dramatic festival, headed by Maude Adams, and says he would travel a long distance to give his assistance. It is not to be inferred from all this that the theater is in immediate jeopardy. As a matter of fact, it is running right along like all other investments. It is only in order to take time by the forelock that these suggestions are now made. Considering how theatrical landmarks in the United States have disappeared, this seems to be a chance to preserve one of the most classic new existant. And though being in the middle distance, so to speak, between the Atlantic and Pacific, it would become the mecca of Thespis, Maude Adams, and all other Utahers, what do you say to this?

"The Sun Dance," an Indian opera, written by an Indian woman, Zitkala Sa, with music composed by Professor William F. Hanson, was given a revival at the Salt Lake Theater recently, and, although the houses were not large, the enthusiasm was high. I predict again, as I did before, that this performance, with proper setting—such as "The Garden of Allah" was given—would prove more popular than anything given there in two decades. It is novel and artistic, the music is delightfully fresh, and the chances for augmentation outstrip the massing of "Ben-Hur." It is an Indian play, by Indians. There is not a cowboy nor white man's character in it, and the interest in the action never lags. "The Sun Dance" in real life is a religious ceremony or competition among the braves. The play introduces many of the traditions and folk lore of the Indians, including witches, fairies, fireflies, etc.

Evelyn Hall, a pretty dancer in the Gertrude Hoffman company, is in the hospital, nursing a broken leg, injured in an automobile accident.

C. E. JOHNSON.

JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY (Special).—"The Yellow Ticket" packed the Majestic Jan. 4-9. "Kitty MacKay" Jan. 11-16.

A hot pace was set for the new year Jan. 4-6 at Keith's, where business is phenomenal. A fine bill was headed by "The Bachelor Girls." Appearing Jan. 7-9 "Eloping," a big musical act; "The Boarding School Girls," and other good acts. Manager Quaid put on an exceptionally strong bill at the Orpheum Jan. 4-9 to very good patronage.

"The Tango Girls" put up a good bill at the Academy of Music Jan. 4-9 to excellent patronage. "High Life Girls" Jan. 11-16.

Transatlantics Jan. 18-23. The Monticello, with pictures only, and the Bon Ton, with pictures and vaudeville, are crowded nightly.

"The Man Who Stood Still" was the play Jan. 4-6 by the Gayety Stock company at the Gayety, Hoboken, to very good patronage. Joseph Stanhope is the new leading man, and he was excellent as the old-fashioned Jeweler Krauss. He became a favorite at once. Edna Archer Crawford as his daughter was also fine. Good work was done by all the other members of the company, which now consists of Lena Kennedy, Dolly Lewis, William Currier, Bert Melville, Frank Harrison. The Gayety Musical Comedy company came in Jan. 7-9 (two companies alternate) with "The Tenderfoot," and made good. "Her Own Money" (stock company) Jan. 11-13.

Ed. Lee Wrothe and "The Ginger Girls" drew large houses at the Empire, Hoboken, Jan. 4-9, and gave a rattling bill. "Gayety Girls" Jan. 11-16. Manager Donalds had a clever vaudeville bill at the Hudson, Union Hill, Jan. 4-9 to large patronage, with great acts by a lot of good people. Mack, Albright and Mack headed the bill at the Bayonne Opera House Jan. 4-6. Hadji Nassar Troupe of Arabian Acrobats, Winifred and Martin, Harry Wayman, Rackett, Hoover and Markey Jan. 7-9.

A change is to be made at the Gayety, Hoboken. Severn De Deyn, one of the most popular leading men ever seen in Hoboken, and Thomas H. Sheeley, at present business-manager, have formed a partnership, and will assume general control of the house, continuing the stock company policy.

WALTER C. SMITH.

MILWAUKEE'S LITTLE THEATER

MILWAUKEE (Special).—The Little Theater, of Milwaukee, under the direction of Mrs. James A. Stewart, is a unique institution in that every article of furnishing, and the theater itself are gifts from those interested in the new art in the playhouse and anxious to help along the movement.

The latest and most valuable gift it has received since it opened its doors was from the American Seating Company, which presented 120 chairs, valued at $1,000, in a design which includes gray Circassian walnut woodwork, silver gilt metal, and soft blue silk plush in harmony with the blue bird motif used in the theater decorations. The house opened with a presentation of "Hedda Gabler," in which Madame Norsky Hammer, Norwegian tragedienne, Maurice Browne, director of the Chicago Little Theater, and Edgar Baume, played the leading roles, supported by the Little Theater players. The highest priced seat is 50 cents.

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BROOKLYN

BROOKLYN, N. Y. (Special).—The new Montauk Theater, one of Brooklyn's finest attraction houses, has closed its doors, and will remain dark for the remainder of the present season, or at least until tide of theater attendance turns. This is the first time in many years that the Montauk has closed its doors in January.

"Innocent," with Pauline Frederick in the principal role, made its initial bow to Brooklyn playgoers at the Majestic Jan. 4-9. The original company remains pretty well intact. John Mittern and Julian L'Estrange were seen in their original parts. The attraction drew to fair business.

"The Miracle Man," direct from its run at the Astor, Manhattan, was last week's attraction at Teller's Broadway Theater. Gail Kane, William H. Thompson, George Nash, and other members of the New York company were seen in their original parts.

The submarine motion pictures, taken by George M. Williamson and Ernest Williamson, were shown for the first time in Brooklyn at the De Kalb. Large audiences visited the De Kalb to witness these journeys beneath the ocean surface.

J. LESOY DAVIS.

CINCINNATI

CINCINNATI (Special). — "High Jinks," featuring Stella Mayhew, opened at the Lyric Jan. 3 for a week, and played to very good business throughout. Others in the big cast, who scored, were: Ada Meade, Billy Taylor, Eugene O'Rourke, Philip Ryley, Paul Perezal, Bernard Gorcey, Emma Francis, Adele Ardsley, and Elizabeth Wood. Frank Craven in "Too Many Cooks" Jan. 9.

Mrs. Patrick Campbell and her English company opened in "Pygmalion" at the Grand for week Jan. 4, and in spite of the excellent counter-attraction business was good. Philip Merrivale as Henry Higgins, and Edmond Gurney as the Dustman, presented the same excellent characterizations as in New York. Julian Eltinge in "The Crinoline Girl" Jan. 9.

Business at the Walnut looked like old times when Rose Melville opened for a week in "Sis Hopkins," matinee, Jan. 3. Big crowds were the rule for every performance. "The Rosary" followed.

Eddie Foy, Mrs. Foy and seven other Foys headed the bill at Keith's week of Jan. 3 in a revue called "Foy Life in New Rochelle," and made hits. The other acts on the bill consisted of Harry Tighe and Babette, Eli, Vinton and Buster, Farrell-Taylor Trio, Harry Bereford and company, Frank Markley, Dunedin Duo, and the Seven Yakamawas. Blanche Ring was the headliner following.

Lowe's Empress also had a good bill for the week headed by an operetta called "Japanese Prince." Sandy Shaw, Eva Prout, Klass and Bernie, Stewart and Dakin, and "Between Eight and Nine" were the other acts.

"The Girl of the Golden West" and George Beban in "The Italian" were the two feature films shown at the Strand first and last half of week Jan. 3.

"The Girls from Happyland" were seen at the Standard week of Jan. 3, with "September Morning Glories" to follow, and "The Globe Trotters" at the Olympic, with "The Gay New Yorkers" followed. Burlesque business here is very good.

Kathryn French, a Cincinnati girl, who has been in vaudeville for the past two seasons, married Edward Lunken, a Cincinnati millionaire, Dec. 31, and has retired from the stage. The wedding was a very quiet affair at the bride's home.

JOHN REDHEAD FROOME, Jr.

SAN FRANCISCO

SAN FRANCISCO (Special). — Henry Miller opened Jan. 4 at the Columbia in "Daddy Long-Legs" to a good house. He received a pleasant reception, and the play was much enjoyed.

The Alcazar had grand opera for two weeks from Jan. 4. Alessandro Bevani Opera company holds the boards. The company opened Jan. 4 with "Othello." Prices range from 50 cents to $1.50. The Cort offered Forbes-Robertson Jan. 4 in "Hamlet" which received favorable comment. Mr. Robertson closed Jan. 9. Belgian War Pictures followed. "Three Twins," at the Gaiety, closed Jan. 9. "Tillie's Punctured Romance" cast, including Marie Dressler, Charles Chaplin, and Mabel Norman, followed.

Alice Lloyd is the star at the Orpheum, and on the same bill are: The Bell Family, Kolb and Harland, Pelletier and company, Spissuetta Quintette, "Chinko," and Minnie Kaufman, all newcomers. Empress has Clive company, the Man Beast, going a second week, which is unusual. Walter Howe at Pantages's; also Joseph Callahan and Arabian Acrobats.

A Three-Ring Circus has arrived from New York, to be installed at our great exposition, D. E. Boyd, former director of the New York Hippodrome, is the manager. This is the first part of the Toyland show brought out by Frederick Thompson, of Luna Park.

A. T. BARNETT.

BUFFALO, N. Y.

BUFFALO, N. Y. (Special). — "The Third Party," with Taylor Holmes and Walter Jones, did a remarkably good business at the Teck Jan. 4-9. Messrs. Holmes and Jones, and also Miss Marjorie Wood were at all times most entertaining. Week of Jan. 12. "Omar, the Tentmaker," with Guy Bates Post; big advance sale.

"20 in the Shade" at the Star Jan. 4-6, with Marie Cahill and Richard Carle. Miss Cahill and Mr. Carle had a severe time to either demonstrate or convince their audiences they had a good play; the best thing about it is that the songs are attractive.

"The Lure" was played at the Lyric Jan. 4-9, with Julian Noa and Doris Wooldridge at the head. The attendance was most satisfactory. "Human Hearts" week of Jan. 12.

"The Society Buds," Gladys Clark and Henry Bergman in the leading roles, was the star attraction at Shea's Jan. 4-9.

"Little Lost Sister," at the Majestic Jan. 4-9, was a second engagement. Biz audiences. "Freckles" week of Jan. 12.

Ben Welch, a favorite, was seen by capacity audiences at the Gayety Jan. 4-9. Welch has a good fun-making partner in Frank D. Murphy. Anniversary week, Jan. 12. At the Gayety's opening, was celebrated by "The Bowery Burlesquers."

Marie Dressler in "Tillie's Punctured Romance" was the feature at the Hippodrome. "Fired from Sale," a sketch, was the headline at the Olympic Jan. 4-9. A special attraction was the Armenian Opera Troupe. Large audiences.

At the Academy Jan. 4-9 "School Days" and the Texas Tommy Dancers. Large audiences.

The Garden Theater, operated for the last month by Alfred C. Bidwell, under lease from the Garden Theater Company, has closed. It was originally a skating rink. It housed the International Exposition in 1873. It has been bought by the International Railway and a terminal station will be erected on the site.

J. W. HARRIS.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—One of the best of the splendid offerings by the Mozart Players at the Mozart was that of "The Country Boy" Jan. 4-9; large business. Unusually good work was done by G. Swayne Gordon, Maude Richmond, Harry E. McKee, Arthur Griffen, Percy Cameron, Dora Booth, and Henry Williman. Strong bills drew capacity to the Majestic and Colonial theaters Jan. 4-9. The Lyceum, the legitimate house, remained dark.

J. MAXWELL BENNE.

WINONA, MINN.

WINONA, MINN. (Special).—"Under Cover," at the Opera House Jan. 4, H. B. Warner and a fine supporting company. Business tipping. "The Girl of My Dreams," Jan. 10; "The Bird of Paradise," Jan. 20. "Prince of Pilsen," and "Short Sixes" follow. John Mott, one of the Colonial, is seriously sick at his home.

F. H. HASTIN.

KITTY BROWN
Leading Woman
Majestic Players Utica, New York

WALTER JONES
in "THE THIRD PARTY"
Direction LEE SHUBERT

ELEANOR MILLER
LEADING WOMAN in *TO-DAY*
Management MANUSCRIPT PRODUCING CO. ON TOUR

DONALD BRIAN
in "THE GIRL FROM UTAH"
Management Chas. Frohman

MARY RYAN
in "ON TRIAL"
Management Cohan & Harris

MABEL BERT
in "DADDY LONG-LEGS"
DIRECTION . . HENRY MILLER

CHARLES WALDRON
in *"DADDY LONG-LEGS"*

MILTON SILLS
in "THE LAW OF THE LAND"

ETHEL GREY TERRY LEADING WOMAN
WRIGHT HUNTINGTON PLAYERS, MINNEAPOLIS, MINN.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To secure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Roanoke, Va., 13. Norfolk 14, Richmond 15, 16, Phila. 18-23, Wash. 25-30.

ANGLIN, Margaret: Columbus, O., 13, Dayton 14, Indianapolis, Ind., 15, 16, St. Louis 18-23.

ARLISS, George (The Lieblers): Denver 11-16.

BARRYMORE, Ethel (Chas. Frohman): Atlantic City, N. J., 13, 13, Reading, Pa., 14, Harrisburg 15, Wilkes-Barre 16, Buffalo 18-20, Rochester 21, Utica 22, Albany 23.

BEN-HUR (Klaw and Erlanger): Boston 12-23.

BIRD of Paradise (Oliver Morosco): Ft. Paul 11-16, Manhattan 17, Faribault 18, Rochester 19, Winona 20, La Crosse, Wis., 21, Madison 22, 23, Milwaukee 24-30.

BURKE, Billie (Chas. Frohman): Phila., Dec. 28-Jan. 16, Wash. 18-23.

CALL of the Cumberland (Gaskill and MacVitty): Hammondsport, Ia., 13, Humboldt 14, Marathon 15, Storm Lake 16, Fort Dodge 18, Sibley 19, Cherokee 20, Onawa 21, Carroll 22, Boone 23, Webster City 25, Iowa Falls 26, Marshalltown 27.

CALLING of Dan Matthews (Gaskill and MacVitty): Pine Bluff, Ark., 13, Little Rock 14, Conway 15, Ft. Smith 16, Fayetteville 18, Tulsa, Okla., 19, Claremore 20, Chelsea 21, Miami 22, 23, Humboldt, Kan., 25.

CAMPBELL, Mrs. (The Liebler): Dayton, O., 13, Louisville, Ky., 14-16.

CHILDREN of Earth (Winthrop Ames): N.Y.C. 12—indef.

CLEVER Ones (Chas. Hopkins): N.Y.C. 25—indef.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DADDY Long-Legs (Henry Miller): Prince 4-16.

DIPLOMACY (Chas. Frohman): Boston 4-30.

DITRICHSTEIN, Leo (David Belasco): N.Y.C. Oct. 6-Jan. 23.

DRESSLER, Marie (Messrs. Shubert): N.Y.C. Dec. 28—indef.

DREW, John (Chas. Frohman): N.Y.C. 18-23.

DUMMY, The (Play Producing Co.): Chgo. 8—indef.

EVERYWOMAN (Henry W. Savage): Quincy, Ill., 13, Columbia, Mo., 14, Marshall 15, Sedalia 16, Springfield 18, 19, Joplin 20, Coffeyville, Kan., 21, Parsons 22, Independence 23, Pittsburg 25, Ottawa 26, Lawrence 27.

EXPERIENCE, The (Wm. Elliott): N.Y.C. Oct. 27—indef.

FAVERSHAM, William (Leander Gallagher): N.Y.C. 28—indef.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 9—indef.

FINE Feathers (F. A. Wade): Wheeling, W. Va., 13, Galveston 14, Houston 15, Beaumont 16.

FORBES-ROBERTSON (Percy Burton): Oakland 11-16, Portland 18-20, Seattle 22-30.

FRECKLES: Buffalo 11-16.

GIRL and the Tramp (Fred Byers): Mulberry, Fla., 13, Arcadia 14, Barton 15, Kissimmee 16, De Land 18, Palatka 19, Pierceville 21.

GOODWIN, Nat (Messrs. Shubert): Ishpeming, Mich., 13, Ashland, Wis., 14, Wausau 15, Manitowoc 16, Lansing, Mich., 18, Bay City 19, Saginaw 20, Ann Arbor 21, Marion, O., 22, Dayton 23, Ft. Wayne, Ind., 25, Wabash 26, Logansport 27, Indianapolis 28-30.

HELP Wanted: Des Moines, Ia., 14-16.

HIGH Cost of Loving (Al. H. Woods): Newark, N. J., 11-16.

HOMER, Wm. (Lee Shubert): Worcester, Mass., 11-13, New Haven, Conn., 14-16.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.

INNOCENT (Al. H. Woods): N.Y.C. 11-16.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

KICK In (Al. H. Woods): N.Y.C. Oct. 19—indef.

KITTY MacKay (Wm. Elliott): Jersey City, N. J., 11-16.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.

LION and the Mouse (Geo. H. Bubb): Pierce, Neb., 13.

LITTLE Lost Sister: Pittsburgh 11-16.

MANTELL, Robert: Prov., R. I., 11-16.

MATERNITY (Richard Bennett): N.Y.C. 6—indef.

MAUDE, Cyril (The Lieblers): Boston Nov. 5—indef.

MILESTONES (Klaw and Erlanger): Minneapolis 17-20, St. Paul 21-23, Mankato 25, Mason City, Ia., 26, Ft. Dodge 27.

MIRACLE Man (Cohan and Harris): Phila. 11—indef.

MISLEADING Lady (Wm. Harris): Rochester 11-13, Syracuse 14-16.

MISSOURI Girl (Merle H. Norton): Poplar, Mont., 13, Wolf Point 14, Glasgow 15.

MISSOURI Girl (Merle H. Norton): Belgrade, Neb., 15, Spaulding 14, Cedar Rapids 15, Columbus 16.

MIX, Lady's Dress (Joseph Brooks): Chgo. Dec. 24-Jan. 16.

NEW Henrietta (Joseph H. Brooks): Chgo. Dec. 27—indef.

OLCOTT, Chauncey (Henry Miller): N.Y.C. 11-16.

OMAR, the Tentmaker (Tully and Buckland): Buffalo 11-16, Toronto 18-23, Toledo, O., 24-27.

ONE Day: Phila. 11-16.

ON Trial (Cohan and Harris): N.Y.C. Aug. 19—indef.

ON Trial (Cohan and Harris): Chgo. Dec. 27—indef.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Boston, Dec. 28—indef.

PAIR of Sixes (H. H. Frazee): Cleveland 11-16, Detroit 18-23.

PAIR of Sixes (Western: H. H. Frazee): Alton, Ill., 24, Peoria 25, 26, Jacksonville 27.

PAIR of Sixes (Eastern: H. H. Frazee): Mauch Chunk, Pa., 13, Lansford 14, Bloomsburg 15, Hazelton 16, Sunbury 18, Shenandoah 19, Allentown 20, Honesdale 21, Port Jervis, N. Y., 22, Newburgh 23, Middletown 25, Kingston 26.

PAIR of Sixes (Central: H. H. Frazee): Minneapolis 11-16, Hibbing 17, Duluth 18, 19, Eau Claire, Wis., 20, Faribault, Minn., 21, Rochester 22, Winona 23, La Crosse, Wis., 24, Albert Lea, Minn., 25, Mason City, Ia., 26, Charles City 27.

PATTON, W. B. (Frank R. Smith): Alexandria, La., 13, Opelousas 14, Washington 15, New Iberia 16, Lafayette 17.

PEG o' My Heart (Co. A: Oliver Morosco): Boston Sept. 7-Jan. 16.

PEG o' My Heart (Co. B: Oliver Morosco): Kenton, O., 13, Marysville 14, Circleville 15, Chillicothe 16.

PEG o' My Heart (Co. C: Oliver Morosco): Pittsburgh 11-16, Louisville 18-23.

PEG o' My Heart (Co. D: Oliver Morosco): Ft. Smith, Ark., 13, Fayetteville 14, Muskogee, Okla., 15, Tulsa 16, Pawhuska 18, Vemita 19, Aurora, Mo., 20, Joplin 21, Springfield 22, 23, Scammon, Kan., 24, Columbus 25, Parsons 26, Coffeyville 27, Chanute 29, Ottawa 30.

PEG o' My Heart (Co. E: Oliver Morosco): Des Moines 10-13, Creston 14, St. Joseph, Mo., 15, 16.

PEG o' My Heart (Co. G: Oliver Morosco): Pensacola, Fla., 13, Biloxi, Miss., 14, Gulfport 15, Hattiesburg 16, Laurel 18, Demopolis, Ala., 19, Greensboro 20, Tuscaloosa 21, Macon, Ga., 22, Columbus 23, Talladega 25, Cedartown 26, Cartersville 27.

POLLY of the Circus: St. Petersburg, Fla., 13, Tampa 14, Lakeland 15, Orlando 16, Sanford 18, Daytona 19, Titusville 20, Miami 21, 22, West Palm Beach 23.

POLYGAMY (Modern Play Co.): Chgo., Ind., 11-16.

POOR Little Rich Girl (Klaw and Erlanger): El Paso, Tex., 13, 14, San Antonio 16-20.

POOR Little Thing (Douglas J. Wood): N.Y.C. Dec. 12-Jan. 16.

POTASH and Perlmutter (Al. H. Woods): N.Y.C. 11-16.

POTASH and Perlmutter (Al. H. Woods): Newark, N. J., 11-16, Baltimore 18-23, Pittsburgh 25-30.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

RAYMOND, Great: Valparaiso, Ind., 11-16, Bantiam 18-23.

REBECCA of Sunnybrook Farm: Chgo. 4-23.

ROBSON, May (Academic Producing Co.): Seattle 10-16, Everett 18, Hillsonburg 19, North Yakima 20, Walla Walla 21, 22, Spokane 23, 24, Missoula, Mont., 25, Helena 26, Anaconda 27.

ROSARY, The: Cinti. 11-16.

ROUND-UP: St. Louis 11-16.

SECRET Service (H. H. Frazee): N.Y.C. Dec. 31—indef.

SEVEN Keys to Baldpate (Cohan and Harris): Boston Dec. 28—indef.

SEVEN Keys to Baldpate (Western): Cohan and Harris): Houston, Tex., 12, 14, San Antonio 15-17, Austin 18, Waco 19, Ft. Worth 20, 21, Dallas 22, 23, Wichita Falls 25, Amarillo 26, Trinidad, Colo., 27.

SEVEN Keys to Baldpate (Cohan and Harris): Boston Dec. 28—indef.

SHEPHERD of the Hills (Gaskill and MacVitty): Grand Rapids 10-16, Indianapolis 18-23, Pittsburgh 25-30.

SHEPHERD of the Hills (Gaskill and MacVitty): Harper, Kas., 13, Alva, Okla., 14, Enid 15, Kingfisher 16, El Reno 18, Purcell 19, Norman 20, Oklahoma City 21, Chandler 22, Pawnee 23, Tulsa 24, Bartlesville 25, Caney, Kan., 26, Sedan 27.

SHEPHERD of the Hills (Gaskill and MacVitty): Fitzgerald, Ga., 13, Camilla 14, Hawkinsville 15, Macon 16, Sandersville 18, Milton 19, Barnwell, S. C., 20, Orangeburg 21, Sumter 22, Charleston 23, Kingstree 25, Darlington 26, Hockingham, N. C., 27.

SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 21—indef.

SINNERS (Wm. A. Brady): N.Y.C. 7—indef.

SIR Hopkins: Balto. 11-16.

SKINNER, Otis (Chas. Frohman): N.Y.C. Dec. 29—indef.

SO Much for So Much (H. H. Frazee): B'klyn 11-16, N.Y.C. 18-23, Jersey City, N. J., 25-30.

SONG of Songs (Al. H. Woods): N.Y.C. Dec. 22—indef.

STAHL, Rose (Henry B. Harris Est.): Chgo. 10-23.

STARK, Frances (David Belasco): N.Y.C. 25—indef.

STORY of the Rosary (Comstock and Gest): Detroit, 11-16.

SUNNY South (J. C. Rockwell): Clinton, Mich., 13, Albion 14, North Adams 15, Litchfield 16, Homer 18, Tekonsha 19, Concord 20, Union City 21, Union 22, Three Rivers 23, Vicksburg 25, Marcellus 26.

TEMPEST, Marie (Messrs. Shubert): N.Y.C. Nov. 2—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Cherryvale, Kan., 13, Caney 14, Sedan 15, Arkansas City, 16, Enid, Okla., 17, Alva 18, Anthony, Kan., 19, Pratt 20, Hutchinson 21, McPherson 22, Newton 23, Eldorado 25, Florence 27.

THINGS That Count (Wm. A. Brady): Albany 12-16.

THURSTON the Magician: St. Joseph, Mo., 10-13, Omaha 14-16, Des Moines 17, 18, Peoria, Ill., 19, 20, Springfield 21-23, Chgo. 24-30.

TO-DAY (Co. A: Harry Von Tilzer): Wash., 11-13, B'klyn 14-23.

TO-DAY (Co. B: Harry Von Tilzer): Ogden, U., 13, Winnemucca, Nev., 14, Reno 15, Sacramento, Cal., 16, Frisco 17-23.

TO-DAY (Co. C: Harry Von Tilzer): Rondout, Ia., 13, Monmouth, Ill., 14, Davenport, Ia., 15, Clinton 16, Rock Island, Ill., 17, Moline 18, Muscatine, Ia., 19, Iowa City 20, Cedar Rapids 21, Des Moines 22, 23.

TO-DAY (Co. D: Harry Von Tilzer): Atlanta, Ga., 11-13, Anniston, Ala., 14, Birmingham 15, Meridian, Miss., 16, New Orleans 17-23.

TOO Many Cooks (Wm. A. Brady): Cinti. 11-16.

TRAIL of the Lonesome Pine: Detroit 11-16.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Kibble and Martin): Monroe, Mich., 13, Tiffin, O., 14, Findlay 15, Lima 16.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): St. Louis 11-16.

UNDER Cover (Selwyn and Co.): Dubuque, Ia., 13, Waterloo 14, Mason City 15, Marshalltown 16, Oshkosh, Wis., 17, Gatesburg, Ill., 18, Davenport, Ia., 19, Rock Island, Ill., 20, Moline 21, Ft. Madison, Ia., 22, Keokuk 23.

WARFIELD, David (David Belasco): Vancouver, B. C., 12, 13, Everett, Wash., 14, Tacoma 15, 16.

'WAY Down East: Chgo. Dec. 28-Jan. 16.

WITHIN the Law (Selwyn and Co.): Cleveland 11-16.

YELLOW Ticket (Al. H. Woods): New Haven, Conn., 11-13, Springfield, Mass., 14-16.

YELLOW Ticket (Western: Al. H. Woods): San Bernardino, Cal., 13, Santa Barbara 14, San Diego 15-17, Los Angeles 18-30.

TRAVELING STOCK

ANGELL: Berlin, Pa., 11-16.

BRYANT, Billy: Portland, Ind., 11-16, Frankfort 18-23.

CHATTERDON, Arthur (F. B. Willard): Bridgeton, N. J., 11-16, York, Pa., 18-23.

COLTON, Jessie: Shelbyville, Ind., 11-16.

CORNELL-Price Players: Penn Argyl, Pa., 11-16, Slatington 18-23, Lehighton 25-30.

GORDINIER: Knoxville, Ia., 11-16.

GRAHAM: Phillipsburg, Pa., 11-16.

GRANT, Walter: Patten, Me., 11-13, Ashland 14-16.

MARKS, Ernie: London, Ont., Can., 4-16.

MYRKLE-Harder: Geneva, N. Y., 11-16.

NATIONAL: Coloma, Mich., 11-16.

SHANNON: Jackson, Mich., 11-16.

SUTHERLAND: Highland, Wis., 11-13, Livingston 14-16.

PERMANENT STOCK

ACADEMY Players: Charlotte, N. Y.

ACADEMY Players (Edward A. Cuddy): Haverhill, Mass.

ALEXANDRIA: Alexandria, Va.

AMERICAN Theater (Wm. W. Miller): Phila.

ANGELL, (C. W. Lawford): Lancaster, O.

AUDITORIUM: Kansas City.

AUDITORIUM (Thomas D. Seriere): Fitchburg, Mass.

AUDITORIUM (O. Jones): Lynn, Mass.

AYWER: Johnstown, Pa.

AYWUR: Permanent: Detroit.

BAILEY-Mitchell: Seattle.

BAINBRIDGE Players: Minneapolis.

BAKER: Portland, Ore.

BAKER Players: Spokane, Wash.

BARRETT: Sancerville, O.

BEATON, Margot: Bemidji, Minn.

BERSEY, Jack (J. D. Proudlove): La Crosse, Wis.

BIJOU: Fall River, Mass.

BIJOU: North Adams, Mass.

BISHOP: Oakland.

BOYLE (Felber and Shea): Canton, O.

BROADWAY Theater: Bayonne, N. J.

BROWN, Kirk (J. T. Macauley): Altoona, Pa.

BUNTING, Emma: Atlanta, Ga.

BURBANK (Oliver Morosco): Los Angeles.

BURGESS, Hazel, Players: Jacksonville, Fla.

BYERS, Fred: Paducah, Ky.

CALSMITH: Williamsport, Pa.

CALSMITH: Allentown, Pa.

CALSMITH (Callahan and Smith): Atlantic City, N. J.

CANTON: Canton, O.

CLANCY Players: Paterson, N. J.

CLARENDON: Fuquay, O.

CLAYTON, Edwin P.: Portland, Vt.

COLONIAL: Prov., R. I.

COLONIAL Players: Norfolk, Va.

COLUMBIA: Frisco.

COMSTOCK Players: Albany, N. Y.

CONNESS: Wilmington, Del.

CRAIG, John: Boston.

CRESCENT Players: Tolyn.

DENHAM: Denver.

DENHAM-Dalton: Tacoma, Wash.

DORNER Players: Niagara Falls, N. Y.

DRAMA Players (Edward Keane): Westbrook, Me.

EMPIRE: Montreal.

EMPIRE (Julius Cahn): Salem, Mass.

EMPRESS: San Diego.

EMPRESS: Vancouver, B. C.

FOSBERG Players: Newark.

OPERA AND MUSIC

ALMA, Where Do You Live? Columbus 14-16.

BERNARD, Sam (Messrs. Shubert): Phila., 11—indef.

BRINGING Up Father (Co. 1: Chas. H. Yale): Kansas City 10-16, St. Joseph 17-19, Quincy, Ill., 20, Jacksonville 21, Bloomington 22, Kankakee 23, Chgo. 24-30.

BRINGING Up Father (Co. 2: Chas. Foreman): Las Vegas, Colo., 13, Santa Fe 14, Albuquerque 15, El Paso, Tex., 16, 17, Douglas, Ariz., 18, Bisbee 19, Tucson 20, Phoenix 21, Yuma 22, El Centro, Cal., 23, Los Angeles 24-30.

BRINGING Up Father (Co. 3: Archie McKenzie): Brookfield, Mo., 13, Chillicothe 14, Trenton 15, Maryville 16, Holton, Kan., 18, Topeka 20, 21, Lawrence 22, Ottawa 23, Iola 25, Chanute 26, Parsons 27.

BUNNY, John: Columbus 11-13.

CAHILL, Marie, and Richard Carle (D. V. Arthur): Detroit 11-16, N.Y.C. 18—indef.

DANCING Around (Messrs. Shubert): N.Y.C. Oct. 10—indef.

DAWN, Hazel (John C. Fisher): N.Y.C. Dec. 7-Jan. 16.

ELTINGE, Julian (Al. H. Woods): Cinti. 10-16.

FORTY-FIVE Minutes from Broadway (Chas. Hopkins): Columbia, Mo., 13, Macon 14, Hannibal 15, Quincy, Ill., 16, Kirksville, Mo., 18, Trenton 19, Albany 20, Maryville 21, Shenandoah 22.

GILBERT and Sullivan Opera Co.: Pittsburgh 11-16, Chgo. 17-Feb. 6.

GIRL from Utah (Chas. Frohman): Boston Dec. 7-Jan. 16, Phila. 18-Feb. 13.

GIRL of Girls: Phila. 11-16.

GIRL of My Dreams (Coutts and Tennis): Mankato, Minn., 13, Owatonna 14, Rochester 15, Winona 16, La Crosse, Wis., 17, Albert Lea, Minn., 18.

HANKY Panky (Lew Fields): Chgo. 11—indef.

HELLO, Broadway (Cohan and Harris): N.Y.C. Dec. 28—indef.

HIGH Jinks (Arthur Hammerstein): Milwaukee 14-16.

HIGH Jinks (Arthur Hammerstein): Ft. Worth, Tex., 13, Oklahoma City, Okla., 14, 15.

HITCHCOCK, Raymond (Cohan and Harris): Nashville, Tenn., 13, 14, Knoxville 14, Atlanta, Ga., 15, 16.

KOLB and Dill: 'Frisco Nov. 16—indef.

LADY Luxury (Fred C. Whitney): N.Y.C. Dec. 28—indef.

LILAC Domino (Andreas Dippel): N.Y.C. Oct. 26—indef.

LITTLE Cafe (Klaw and Erlanger): Balto. 11-16, Wash. 18-23.

LITTLE Medista (Halton Powell): Tulsa, Okla., 10-15, Muskogee 14-16.

MACKAY and Heath (John Cort): Clinton, Ia., 13, Davenport 14, Burlington 15, Galesburg, Ill., 16, La Salle 17, Streator 18, Joliet 19, Rockford 20, Madison, Wis., 21, Fond-du-Lac 22, Appleton 23, Oshkosh 24, Janesville 25, Kenosha 26, Peoria, Ill., 27.

MIDNIGHT Girl (Messrs. Shubert): Boston 4—indef.

MODEL Girl (Askin and Wiswell): N.Y.C. 25—indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 26—indef.

MUTT and Jeff in Mexico (Co. 1: Joseph Pettingill): Louisville 10-16, Cinti. 17-23, Dayton 24-30.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): San Diego 10-13, Oxnard 14, Visalia 15, Fresno 17, Merced 18, Marysville 19, Oroville 20, Chico 21, Medford, Ore., 22, Roseburg 23, Eugene 24, Salem 27.

MUTT and Jeff in Mexico (Co. 3: Gil Williams): Wallace, Ida., 13, Missoula, Mont., 14, Anaconda 15, Butte 16, Great Falls 17, Helena 18, Bozeman 19, Livingston 20, Big Timber 21, Billings 22, Sheridan, Wyo., 23, Hot Springs, Ark., 25, Lead, S. D., 26, Deadwood 27.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): South Bend, Ind., 13, Elkhart 14, Coldwater, Mich., 15, Kalamazoo 16, Benton Harbor 17, La Porte 18, Dowagiac 19, Battle Creek 20, Charlotte 21, Lansing 22, Bay City 23, Saginaw 24, Owosso 25, Flint 26, Port Huron 27.

MUTT and Jeff in Mexico (Special: Walter Turner): Columbus, Miss., 13, Aberdeen 14, Tupelo 15, Corinth 16, Shubuta, Ala., 18, Huntsville 19, Fayetteville, Tenn., 20, South Pittsburg 21, Rome, Ga., 22, Anniston, Ala., 23, Gadsden 25, West Blockton 26, Tuscaloosa 27.

ONLY Girl (Jos Weber): N.Y.C. Nov. 2—indef.

OUR Children (Oliver Morosco): Chgo. Dec. 30—indef.

PASSING Show of 1914 (Messrs. Shubert): Chgo. 16—indef.

PRINCE of Pilsen (P. J. Kelly): Huron, S. D., 13, Aberdeen 14, Watertown 15, Brookings 16.

PRINCE of To-Night (Frank Fiumbert): Bangor, Me., 14, Bluefield, W. Va., 15.

QUAKER Girl: Indianapolis 13, 14.

RED Widow (Phillip H. Niver): Muscatine, Ia., 13, Dixon, Ill., 14, Rockford 15, Sterling 16, La Salle 17, Pontiac 18, Princeton 19.

ROBIN Hood: Sherbrooke, Que., Can., 13, Quebec 14-16, Burlington, Vt., 18, Barre 19, Claremont, N. H., 20, Brattleboro, Vt., 21, Greenfield, Mass., 22, Bartarfield 23, Pittsfield 24, North Adams 25, Bennington, Vt., 27.

ROCK and Fulton: Chgo. Nov. 1-Jan. 16.

SAHL, Henry, W. Savage): Pittsburg 11-16, Cleveland 18-23, Chgo. 24-Feb. 27.

SAN CARLOS Opera Co.: Memphis, Tenn., 11-16.

SEVEN Hours in New York (O. Henry): Oyster Bay, L. I., 13, Glen Cove 14, Greenwich, Conn., 15, Westerly, R. I., 16, Danielson, Conn., 18, 20, Millerton, N. Y., 22, Pourbaugh 23.

SUE (Lew Fields): Boston 11—indef.

TO-NIGHT'S the Night (Messrs. Shubert): N.Y.C. Dec. 24—indef.

TRENTINI, Emma (Messrs. Shubert): Phila., Dec. 21—indef.

WARD, Hap, and Lucy Daly: Phila. 11-16.

WARS of the World (Messrs. Shubert): N.Y.C. Sept. 5-Jan. 23.

WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 5—indef.

WHEN Dreams Come True Courts and Tennis): Concordia, Kan., 13, Salina 14, Manhattan 15, Jct. City 16, Lawrence 16.

WHIRL of the World (Messrs. Shubert): St. Louis 11-16.

WILSON, Al. H.: Syracuse 11-16, Rochester 14-16.

ZIEGFELD Follies of 1914 (Florenz Stanfeld): Cleveland 11-16.

MINSTREL

DUMONT'S: Phila. Sept. 14—indef.

EVANS, George (Daniel Shea): New Orleans 10-16.

FIELD'S, Al. G.: Hagerstown, Md., 13, Cumberland 14, Huntingdon, Pa., 15, Altoona 16, Harrisburg 18, Shamokin 19, Scranton 20, Pittston 21, Wilkes-Barre 22, 23, South Bethlehem 25, Easton 26, Trenton, N. J., 27.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Blanche Walsh in "Woman in the Case"—Carl Jorn in Varieties—Eva Tanguay's Popularity

Jessen, N. Y.
MISS BIRD MILLMAN,
Dainty Aerial Artiste, Again in the Varieties.

BLANCHE WALSH revived "The Woman in the Case" of ten years ago—or rather a tabloid of the Clyde Fitch drama—at the Colonial.

Blanche Walsh in Tabloid Fitch Drama

The play has been well condensed. Julian Rolph is about to face trial for the murder of his friend. His wife believes him innocent and that Claire Forster, a woman of the Tenderloin who loved the dead man, knows the secret of the tragedy. She has spent weeks with Claire Forster and her friends, posing as one of their kind and worming herself into their confidences. That is the proposition of the one-act version.

Finally the wife determines upon one last effort to get the secret from the woman. With detectives hidden in an adjoining room, she plies the Forster woman with wine. Bit by bit, the sordid story is told. The dead man, she confesses, was a suicide. Rolph, to prevent his friend from wasting himself in an ill-matched marriage, has told him of the woman's past. In revenge, "the woman in the case" has hoped to cast the blame upon Rolph.

The tabloid sounds just a bit old. It is curious how dramatic fashions change. The Fitch bit is skillfully constructed melodrama with pointed dialogue—but always theatric. Miss Walsh, too, plays rather in the big gestured dramatic style of a few years ago. Marie Horton portrays the strident, vulgar Claire Forster, created by Dorothy Dorr, with broad but, upon the whole, rather effective strokes. Personally we think the whole performance of the cast—vocally anyway—is keyed too high. Repression would help immensely everywhere.

We want to make it clear that "The Woman in the Case" isn't uninteresting. As a vehicle for Miss Walsh it is a thousand times more effective than her recent Russian sketch.

Eddie Barto and Florence Clark appeared at the Colonial in "Marooned." Accidentally left on a little river island, the two make merry with patter and modern dances—up-to-the-minute horrors that the originator of that sort of thing, Robinson Crusoe, never contemplated.

Those Lovely Aerial Ladies

Mlle. Lupita Perea is a dainty little aerialiste, who performs upon a horizontal bar trapeze above a huge net. She does all sorts of perilous mid-air whirls—such as catching herself on the bar with her toes—which, of course, make the net necessary.

Mlle. Perea wears her hair with fetching curls at the ears and affects white kid gloves—besides, we hasten to add, the usual costume of an aerialiste—and looks quite like a bored debutante.

Speaking of mid-air dexterity, we can't help liking pretty Bird Millman, who dances on a tight wire with the vivacity of an Eva Tanguay. We long ago voted Miss Millman the most attractive little wire artiste anywhere and we'll keep right on voting the straight Millman ticket.

Carl Jorn's Two-a-Day Debut

Carl Jorn, the German tenor recently of the Metropolitan where his Wagnerian characterizations were best known, made his vaudeville debut at the Palace.

Jorn seemed rather nervous but his reception must have pleased him. He sang—in excellent voice—the prize song from "Die Meistersinger," the cavatina from "Faust" and "Vesta la Giubba" from "Pagliacci."

The capture of Carl Jorn for the varieties means a distinct forward step in things musical.

Nellie V. Nichols was at both the Palace and Colonial. The nationality song—the story of the perplexed girl with conflicting Irish and Jewish blood—is still the feature of the offering. She has injured her Italian immigrant bit by interpolating the song, "When You're a Long Way from Home." The real Italian peasant girl would probably have better musical taste.

Sykes, Chicago.
MISS HELEN WARE,
Makes Her Vaudeville Debut at the Palace Next Week.

Miss Nichols is one of our elemental rag song vocalists. She, at least, is not in the least offensive—except when she contrasts the dialogue of the beau of long ago with the slangy lover of to-day.

Eva Tanguay and Her Audiences

The Alhambra theatergoers responded as one person to Eva Tanguay's opening song, "Hullo, Everybody," by crying "Hullo!" in return. In fact, the cyclonic headliner never went stronger—she gripped and swayed them, touched their sense of humor and went right to their hearts.

Miss Tanguay's appeal was never more compelling during her whole seven years in vaudeville.

Tommy Gray, the patter and song writer, invaded vaudeville as a single in what he terms a "no-sense-a-logue." With an easel of blank cards which are changed for each number, Mr. Gray sings behind a netting, uses a dummy in a bit of near-ventriloquism and does "Ragging the Machine" while sitting at a sewing machine.

In "The Lollard," Edgar Allan Woolf has contributed the best comedy skit of his career to vaudeville. There is a fresh little idea behind the laughs.

The bed-room of a spinster dressmaker is the locale. Indeed, the paper curls of the occupant can be seen just above the coverlets of the bed in the alcove. Continued knocking finally awakens the dressmaker and, upon the door being opened, a tearful young woman—in fetching blue pajamas and incongruous opera cloak—bursts in. "You don't know me," she announces, "but I've just left my husband!" Then the dressmaker, with prim skepticism, is forced to listen in spite of herself to the story of the bride from downstairs.

"The Lollard" is Amusing

Matrimony has disillusioned the young woman. Her husband, she declares, has turned out to be an easy going, lazy "lollard," who no longer takes pains with his personal appearance. The spinster—although she utterly lacks faith in the masculine sex—finally sets things right when she corners the angry young husband, who forces his way into the apartment, and persuades him that wives prefer to keep their illusions. So hubby hastens back to his flat, shortly reappearing in his militia regimentals. Then the young bride, who has fallen asleep after renouncing married life forever, is awakened and gladly falls into his gold-braided arms.

"The Lollard" is very brightly done by Regina Connelli as the runaway wife and Harriet Marlotte as the skeptical spinster.

The Long Tack Sam company of Chinese entertainers contribute the usual thing in plate spinning, contortioning, juggling and "hair acrobatics"—hanging and whirling in mid-air by the queue. The bowl of gold fish seems to be to the Chinese magician what the many colored barrel is to the Japanese athlete.

Ralph Dunbar's Solon Singers—a quartette well above the average—were easily the best features of the Victoria bill. With Herbert Bailey, an unusual young baritone, they handle a repertoire of selections very effectively.

"The Garden of Passion"

The pantomime, "The Garden of Passion," according to the Victoria programme, is the combined work of two newspaper men on the Kansas City *Star*.

The programme also noted that 1,500 yards of silk plush were used "in this act." The material is entirely utilized as a scenic factor, we should add after

(*Continued on page 18.*)

White, N. Y.
MISS JUNE KEITH,
Now Appearing in Tom Barry's Playlet, "A Breath of Old Virginia."

MISS REGINA CONNELLI,
In the Two-a-Day in Edgar Allan Woolf's Entertaining Comedy, "The Lollard."

THE WEEK IN REVIEW

(*Continued from page* 17.)

observing the costumes. Now for the synopsis. It seems that Temptation, a lady who affects red tights and a rakish crimson feather in her hair, appears in a puff of red fire. Love reclines nearby on a couch. Several timely tiger skin rugs are scattered about. Life—a muscular but white whiskered gentleman—appears. Temptation whispers in his ear and, to again quote the programme, he "sells his soul," a la the late Mr. Faust. The restoration of youth has a strange effect upon Life—a very husky sort after all—because he indulges in a series of gymnastic poses.

Then Love awakens—to the strains of Oriental music—and—er—dances. Life returns and the two do "The Danse of Passion." This is thoroughly coarse and vulgar.

"The Garden of Passion" is a morality affair as Elinor Glyn and Al. Reeves might conceive it.

Nan Halperin's New Song

Nan Halperin added a new song to her repertoire during her week at the Royal Theater. It's a delicious little lyric—telling shyly and with humor of her hopes and dreams—and it admirably fits her personality. It relates how happy she'd be if only she were——

"Half as clever as Tanguay,
Half as sweet as Ethel Barrymore,
Half as cute as Irene Franklin,
If I could climb half way to your favorite few."

But Miss Halperin is fast climbing to stardom. Watch her at the Palace this week and see for yourself.

IN OTHER THEATERS

An interesting bill was at the Orpheum last week with Fanny Brice, Minnie Dupree and company, La Milo, Harry Carroll, Mason and Keeler, Ryan and Lee, Madame Doree and company, Mayo and Tally, and the Rose Valerio Sextette. This is anniversary week, with Trixie Friganza headlining.

IN CHICAGO VAUDEVILLE

CHICAGO (*Special*).—Allan Dinehart was a pleasing feature of the Palace Music Hall bill last week in his agreeable little sketch, "The Meanest Man in the World." Nat M. Wills was well received, Maria and Mary McFarland sang pleasingly, and the Rigoletto Brothers interested. Willa Holt Wakefield's heart songs touched her audience.

T. Roy Barnes and Bessie Crawford, returned to vaudeville in his old skit, "The Magazine Man and the Lady," and were well received. Sylvester Schaffer was the big feature of the bill. A. C. WILKIE.

COMING HEADLINERS

Week of Jan. 18.—*Palace*, Helen Ware and company, Holbrook Blinn and company; *Colonial*, Trixie Friganza; *Victoria*, Jack Wilson and Franklyn Batie, Lillian Herlein, Battling Nelson; *Alhambra*, Valeska Suratt and company, Nellie V. Nichols; *Royal*, Eva Tanguay, Minnie Dupree and company; *Orpheum*, "To Save One Girl," Marie Nordstrom; *Bushwick*, Evelyn Nesbit and Jack Clifford, Harry Carroll; *Prospect*, "Wee Georgie" Wood.

Week of Jan. 25.—*Palace*, Alla Nazimova and company; *Victoria*, Lorraine and Burke; *Colonial*, "Wee Georgie" Wood; *Alhambra*, Arthur Prince, Pekin Mysteries; *Royal*, Fanny Brice, "Neptune's Garden;" *Orpheum*, Marion Littlefield and company; *Bushwick*, Robbie Gordone, Nellie V. Nichols; *Prospect*, Laddie Cliff.

NEW KEITH HIPPODROME CIRCUIT; VARIETY AT POPULAR PRICES

Millions to Be Expended in Construction of Theaters—Houses Will Also Play Legitimate Productions

BY WALTER J. KINGSLEY.

THE new circuit of Keith Hippodromes in the East will involve the expenditure of many millions. The Providence and Boston houses are already under way, the real estate having been bought and paid for and the plans drawn. These hippodromes will be of an average capacity of 3,000 and will play vaudeville at popular prices. They will also be open for the largest Broadway productions when on tour. The stages will be unusually large, in order that spectacles, opera and the like may be staged from time to time. The structures will embody the most scientific technique of theater building. There will be a dozen more under way before very long and the cities in which they are built will be lucky, for the Keith hippodromes will spell the last word in amusement magnificence. The name of Keith is to receive new glories from the policies of A. Paul Keith and E. F. Albee.

Helen Ware has given up her war sketch by Richard Barry and is rehearsing Channing Pollock's "The Interlude," with which she will open at the Palace Theater next Monday. It was in this play that Miss Ware made a sensational success at a performance given for the benefit of the Friars' Club at the New York Theater some years ago. Mr. Pollock refused offer after offer for the acting rights in this country, Mrs. Leslie Carter being among the highest bidders. He held the script, however, for Miss Ware.

Holbrook Blinn plans to make his vaudeville debut at the Palace next week in George Ade's "Nettie." He will be heavily featured and, in all his vaudeville engagements, will be handled as only the greatest on the stage are looked after. Blinn is a genuine addition to Keith vaudeville, which is seeking zealously for true distinction and class in new material. The success of Quiroga, Carl Jorn and Orville Harrold proves that the best talent of the grand opera stage and the concert room has a vast public awaiting it in vaudeville. So, too, the men and women of the dramatic stage who are really doing big things are hereafter to be welcomed in the two-a-day. The game will not be all for the clown, the singer, the dancer and the comedian, though they will remain the backbone of variety.

Miss Nella Webb, the American girl who achieved an unusual success in England, is in New York arranging for her debut in vaudeville. Everyone who has heard Miss Webb in England predicts a sensational success for her in this country. Her entertainment is blended of the art of the character singer and diseuse.

Little Miss Evelyn Nesbit, as a vaudeville headliner, is playing to the biggest audiences that the houses will hold. Her success is astounding. Not only does she pack the neighborhood houses where the home people have great curiosity to see her, but she packed the Palace all last week. She has been a hard worker and her singing and dancing improve steadily. Miss Nesbit possesses one of those fateful personalities that interest folk far and near, with no thought or effort on her part.

When Max Reinhardt comes to New York, he will stage two sketches for the Palace Theater, in addition to the work which brings him over.

A very wonderful offer has been made Granville Barker for a short vaudeville tour. He is deliberating.

Sir Arthur Conan Doyle has submitted a proposition to the vaudeville powers for a tour devoted to a twenty-minute talk on the war. Inasmuch as Sir Arthur wishes to devote the time to a defense of England, it has not been thought good policy to close with him, great as he would be as a drawing card. Sir Arthur would give all returns from such an engagement, outside of his expenses, to the Red Cross.

The man who will talk about war in vaudeville, if any such be booked, will be the incomparable Irvin Cobb.

Madame Nazimova is staging her act, "War Brides," upon an imposing scale for vaudeville. At the Palace, week after next, she will appear with a powerful company and thirty-five supers. The basic story will appear in the February issue of the *Century*.

THE WAR DRAMA IN THE VARIETIES, HELEN WARE CHANGES PLAYLETS

Mary Garden for Vaudeville?—Cecilia Wright to Make Australian Tour—Frank Gilmore in New Sketch

The war drama is invading vaudeville. Three playlets with the great European war as a background were scheduled for the next few weeks at the Palace Theater, but an unexpected change in Helen Ware's vehicle eliminated the second of the military one-act dramas.

This week the less tragic side of a great military campaign is touched upon in Maurice Campbell's sketch, "Thou Shalt Not Kill," which is presented at the Palace by Henrietta Crosman, Mr. Campbell's wife in real life.

Next week Miss Ware was to have been the stellar headliner in a new military comedy-drama, "Back from the Front," written by Richard Barry, the well-known newspaper and magazine writer, who distinguished himself in the Russian-Japanese war and during the last Balkan campaign. The sketch, it is said, was in rehearsal last week when a sudden decision was made to substitute Channing Pollock's playlet, "The Interlude," once presented by Miss Ware at a special theatrical performance. Byron Beasley will be the leading man and Miss Ware's tour will be directed by Lee Kugel.

For the week of Jan. 25, Madame Alla Nazimova will be the starliner, having secured for her vehicle Marion Craig Wentworth's adaptation of her own story, "War Brides," which will be published in the February *Century Magazine*. The playlet is described as treating of the Continental war from an intensely dramatic viewpoint.

The scenes are laid in a peasant's home in a small European village. Charles Bryant will, it is expected, play the role of a young lieutenant. The sketch was secured by Madame Nazimova through the Dramatists' Play Agency, and the star's tour will be under the guidance of M. S. Bentham.

Is Mary Garden a vaudeville possibility? M. S. Bentham, it is said, has been conferring with Miss Garden at the Ritz-Carlton. Whether the opera star is considering an unusual offer for the varieties cannot yet be ascertained.

Frank Gilmore entered vaudeville last week in a comedy playlet, "Such Extravagance," booked by Edward S. Keller. Mr. Gilmore broke in the playlet at Yonkers.

There is some doubt whether Holbrook Blinn will open his vaudeville tour at the Palace on Monday in George Ade's comedy playlet, "Nettie," which was produced at the Princess Theater recently. A disagreement in preliminary booking arrangements late last week seemed likely to postpone Mr. Blinn's first appearance.

The brisk little comedy would be offered by its original cast of Princess Players, Mr. Blinn having the role of the sportive man-about-town, Jimmy Bates, while Vaughan Trevor would be seen as the Westerner and Lewis Edgard as the young New Yorker. W. H. Gilmore would again play the waiter, an unusual comic character bit.

Miss Cecilia Wright is considering a contract offered by Hugh McIntosh for a tour of the Antipodes. Miss Wright will probably go to Australia early next Summer.

"The Adopted Daughter of the American Navy" should win an unusual hit in Australia with her dainty vocal offering.

At the Fifth Avenue Theater during the first three days of this week, Jefferson De Angelis broke in a new musical sketch, "The Second Story Back." With Mr. De Angelis are Frank Belcher and George Leon Moore. John McGee is conducting the orchestra for Mr. De Angelis.

Rosalind Coghlan and Richard Pitman have secured Edgar Allan Woolf's playlet, "Castle Romance," written for Henry E. Dixey and Marie Nordstrom. The sketch has been thoroughly rewritten and renamed "The Stubborn Princess." Miss Coghlan and Mr. Pitman are breaking in the playlet out of town this week.

Viola Gillette will shortly be seen in vaudeville in a sketch under M. S. Bentham's direction.

Bert Young, manager of the Alhambra, announces a mid-winter carnival for the week of Jan. 25.

Una Clayton's playlet, "Milk," which was given a special performance at the Maxine Elliott Theater several weeks ago, opened in vaudeville at Keith's in Providence last week and will be seen shortly in New York. Miss Clayton plays the role of Dooley, a "little mother of the slums."

For the week of Jan. 25, at the Victoria, Loney Haskell announces "Why Men Go Wrong."

Ryan and Lee, who were playing both the Palace and Orpheum houses last week, were unable to complete the week in the two houses. Owing to a severe cold, Miss Lee was forced to rest. Doyle and Dixon filled in at the Palace.

Paul Gilmore is trying out a new playlet.

Adele Blood's vaudeville tour will be under the direction of Frank Evans.

Rose Coghlan is being well received in her new sketch, "The Discovery," written by Edgar Allan Woolf. Eugene Ormonde is her leading man. Miss Coghlan will tour westward to Chicago, returning to the East for a New York debut in the playlet on Feb. 8.

Isabel Rodriguez, billed as the "queen of the castanets," will be seen at the Palace next week.

Among early Palace bookings are Trixie Friganza, Maurice and Florence Walton, "Woman Proposes," Belle Baker, Joe Santley and company, Arthur Prince, and Hans Kronold.

Says Valeska Suratt: "Don't you dare laugh when I tell you that I will do Lady Macbeth. I will put so much pep into that dame that she will be a Broadway sensation. Shakespeare knew how to create a regular woman. To my mind, Lady Macbeth is a superwoman. I understand her and I can creep under her skin and give a performance that will make professional tragediennes bite their nails. There's a big knocking at the door scene in 'Macbeth.' Believe me, there'll be no knocking by the critics the day after my debut, except knocking at my door for interviews as to how I made Shakespeare's mighty suffragette of the dark ages live again."

A series of travesties on current dramatic successes is planned for Hammerstein's Victoria. The first will be offered next week and will be "On File," a burlesque of "On Trial," specially written by Tommy Gray.

The team of Bonita and George P. Murphy has split and Mr. Murphy has formed a vaudeville partnership with Nellie Francis, widow of the late Carl Henry and a member of the old team of Henry and Francis. The new team will open shortly under the direction of Edward S. Keller. Mr. Murphy will play a leading role in next week's burlesque of "On Trial" at the Victoria.

Virginia Earle is considering vaudeville, with an Edgar Allan Woolf sketch as a vehicle.

Lawson Butt, recently seen with Phyllis Neilson-Terry in her revival of "Twelfth Night," and late leading man of "The Garden of Allah," will try out a new playlet, "The Redemption of William," next week out of town. Mr. Butt will be seen under Edward S. Keller's direction.

Hugh McIntosh, governing director of the Richards Tivoli Theaters, Ltd., has returned to Sydney, New South Wales. In an interview in the *Theater Magazine*, of that city, Mr. McIntosh announces the bookings of Grace La Rue, James J. Corbett, Odiva's Seals, Laura Guerite, Dooley and Sales, Maud Tiffany, and Isabell D'Armond. Several of these artists are already in Australia.

Edward S. Keller has arranged a number of bookings. Lillian Shaw will come to the Palace in her character songs on Jan. 25. Leightner and Jordon and the Exposition Four are playing the Southern United time. Reine Davies opens in her novelty vocal offering, in which she is assisted by two Japanese entertainers and a pianist, at the Maryland Theater in Baltimore on Monday. Marcel and Bell, who recently returned from an Australian tour, open in the East on Feb. 15 at Keith's in Boston.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Orph., Lincoln, 17-23.
ABBOTT, Annie: Colonial, Norfolk, 18-20; Lyric, Richmond, 21-23.
"ACT Beautiful": Maj., Chgo.; Maj., Milwaukee, 17-23.
ADELAIDE and Hughes: Temple, Detroit; Temple, Rochester, 18-23; Grand, Pittsburgh, 25-30.
ADLER and Arline: Colonial, Norfolk, 11-13; Lyric, Richmond, 14-16; Bijou, Savannah, 18-20; Victoria, Charleston, 21-23; Orph., Jacksonville, 25-30.
AHEARN, Charles, Troupe: Orph., Sioux City.
ALBERT and Irving: Poli's, Bridgeport, 18-23.
ALDRICH, Mme.: Maj., Chgo., 17-23.
ALEXANDER and MacFayden: Orph., St. Paul.
ALEXANDER Brothers: Victory, Stockton, 13, 14; Yosemite, San Jose, 15, 16.
ALEXANDER Kids: Colonial, Erie, 18-23; Keith's, Columbus, 25-30.
ALFREDS, Two: Orph., Birmingham; Victoria, Charleston, 18-20; Bijou, Savannah, 21-23.
ALICE'S, Lady, Pets: Orph., B'klyn; Hudson, Union Hill, N. J., 18-23.
ALLEN, Minnie: Orph., Los Angeles.
ALPINE Troupe: Temple, Detroit; Temple, Rochester, 18-23.
AMERICAN Dancers, Six: Orph., Duluth; Maj., Milwaukee, 17-23.
ANGER, Lou: Keith's, Boston, 25-30.
ANTHONY and Mack: Temple, Rochester; Colonial, Erie, 18-23.
ARCHER and Belford: Poli's, Hartford, 18-23.
ARCO Brothers: Dominion, Ottawa.
ARDATH, Fred J., Co.: Orph., B'klyn; Poli's, Scranton, 18-23; Alhambra, N.Y.C., 25-30.
ARNAUT Brothers: Palace, Springfield, 11-13; Poli's, New Haven, 14-16; Poli's, Scranton 18-23; Keith's, Wash., 25-30.
ASAHI Troupe: Orph., Salt Lake City, 17-23.
ASHLEY and Canfield: Orph., Omaha.
AUSTRALIAN Woodchoppers: Grand, Syracuse; Prospect, B'klyn, 18-23; Grand, Pittsburgh, 25-30.
AUBREY and Rich: Shea's, Buffalo; Shea's, Toronto, 18-23.
"BACHELOR Dinner": Colonial, Erie, Pa., 25-30.
BAGONGHI Riding Act: Victoria, N.Y.C.
BAKER, Belle: Columbia, St. Louis; Orph., Memphis, 17-23.
BALDWIN, Brackton and Carter: Hudson, Union Hill, 18-23.
BALL, Ernie: Hudson, Union Hill, N. J., 18-23.
BALL, Foster and West: Alhambra, N.Y.C.
BALL, Rae Eleanor: Orph., Seattle.
BANKOFF and Girlie: Maj., Chgo.
BANNONS, Juggling: Poli's, Hartford, 18-23; Poli's, New Haven, 25-27; Palace, Springfield, 28-30.
BAPTISTE and Frances: Grand, Pittsburgh; Grand, Syracuse, 25-30.
BARNARD, Sophye: Keith's, Boston, 25-30.
BARNES and Crawford: Palace, Chgo., 17-23.
BARNES, Stuart: Temple, Rochester; Keith's, Wash., 25-30.
BARRY and Wolford: Orph., Los Angeles; Orph., Salt Lake City, 17-23.
BARRY, Mr. and Mrs. J.: Orph., 'Frisco; Orph., Oakland, 17-23.
BAYES, Nora: Keith's, Phila., 25-30.
BAYLE, Ralph: Colonial, Norfolk, 18-20; Lyric, Richmond, 21-23.
BEAUMONT and Arnold: Forsythe, Atlanta; Orph., Birmingham, 18-23; Lyric, Richmond, 24-27; Colonial, Norfolk, 28-30.
"BEAUTIES, The": Orph., Memphis; Orph., New Orleans, 17-23.
BENDIX Players: Orph., Kansas City; Orph., Sioux City, 17-23.
BENTON, Fremont, Co.: Orph., Denver.
BERESFORD, Harry, Co.: Keith's, Toledo; Grand, Syracuse, 18-23; Orph., Montreal, 25-30.
BERGEN, Alfred: Orph., Los Angeles, 10-23.
BERGERE, Valerie, Co.: Orph., Omaha; Orph., Minneapolis, 17-23.
BERRENS, The: Prospect, B'klyn, 18-23; Bushwick, B'klyn, 25-30.
BERTHA: Orph., St. Paul.
BIG City Four: Bijou, Battle Creek, Mich., 10-13; Majestic, Kalamazoo, 14-16; Orph., Minneapolis, 17-23; Orph., St. Paul, 24-30.
BILFORDS, Three: Orph., Harrisburg, 25-30.
BINNS and Burt: Keith's, Columbus; Keith's, Indianapolis, 25-30.
BLONDYS, Three: Grand, Syracuse; Hipp., Cleveland, 18-23.
BOGANNY Troupe: Royal, N.Y.C.; Colonial, N.Y.C., 18-23; Bushwick, B'klyn, 25-30.
BOLAND and Hole: Orph., New Orleans; Columbia, Grand Rapids, 18-23; Keith's, Toledo, 25-30.
BOND and Casson: Temple, Detroit, 25-30.
BOWERS, Fred V., Co.: Orp., 'Frisco; Orph., Oakland, 17-23.
BOWERS, Walter and Crooker: Orph., Memphis; Orph., New Orleans, 17-23.
BOYLE and Dixon: Maryland, Balto., 17-23.
BRACKS, Seven: Colonial, N.Y.C.; Keith's, Prov., 18-23.
BRADA, The: Keith's, Prov., 25-30.
BREENE, Harry: Prospect, B'klyn; Alhambra, N.Y.C., 18-23.
BRENNER and Wheeler: Orph., St. Paul; Orph., Portland, 17-23.
BRICE, Fannie: Grand, Pittsburgh; Maryland, Balto., 18-23; Royal, N.Y.C., 25-30.
"BRIDE Shop": Grand, Pittsburgh; Keith's, Cinti., 18-23.
BROOKS, Alan, Co.: Keith's, Boston; Bushwick, B'klyn, 18-23.
BROWN and Rochelle: Orph., Los Angeles, 17-23.
BRUCH, Fritz and Lucy: Hipp., Cleveland; Colonial, Erie, 18-23.
BRUNNELL Sisters, Co.: Keith's, Columbus, 18-23.
BURKE, Charles and Mae: Maj., Chgo.
BURKHARDT and White: Colonial, Erie, 18-23.
BURNHAM and Erwin: Orph., Lincoln; Orph., Sioux City, 17-23.
BURNS, Kilmer and Grady: Keith's, Phila.
BURR and Hose: Orph., B'klyn; Keith's, Wash., 18-23; Maryland, Balto., 25-30.
BURT, Harriet: Maj., Milwaukee, 17-23.
CALVERT, Katherine, Co.: Colonial, N.Y.C.; Orph., B'klyn, 18-23.
CAMERON Sisters: Bushwick, B'klyn; Poli's, Hartford, 18-23.
CANSINOS, The: Keith's, Phila.; Temple, Detroit, 18-23; Temple, Rochester, 25-30.
CANTWELL and Walter: Orph., Oakland.
CARDO and Noll: Poli's, Hartford; Palace, Springfield, 18-23.
CARLSTONS, Two: Keith's, Cinti., 18-23; Keith's, Louisville, 25-30.
CARMEN, Zara, Trio: Temple, Rochester; Orph., Montreal, 25-30.
CARROLL, Harry: Royal, N.Y.C.; Bushwick, B'klyn, 18-23.
CARTER, Mrs. Leslie: Alhambra, N.Y.C., 18-23; Keith's, Prov., 25-30.
CARUS, Emma and Randall: Keith's, Boston; Keith's, Phila., 18-23; Forsythe, Atlanta, 25-30.
CARR, Charles: Temple, Detroit; Temple, Rochester, 18-23.
CAUPOLICAN, Chief: Orph., St. Paul, 17-23.
CERVO: Orph., Des Moines; Orph., Minneapolis, 17-23.
CHAIN and Templeton: Orph., Tampa, Fla.
CHANDLER, Anna: Orph., 'Frisco, 17-23.
CHARLES, Prince, Co.: Poli's, New Haven, 11-13; Palace, Springfield, 14-16.
CHERBERT'S Manchurians: Keith's, Phila.; Maryland, Balto., 25-30.
CHING Ling Foo: Orph., New Orleans.
CHIP and Marble: Orph., B'klyn, 18-23; Keith's, Wash., 25-30.
CHUNG Hwa Four: Hipp., Cleveland.
CLARK, Bert, and Mabel Hamilton: Royal, N.Y.C.
CLARK and Verdi: Colonial, N.Y.C.; Royal, N.Y.C., 18-23; Keith's, Prov., 25-30.
CLAUDE, Toby, Co.: Prospect, B'klyn; Keith's, Boston, 18-23.
CLAUDIUS and Scarlet: Victoria, N.Y.C.; Poli's, Scranton, 18-23.
CLAYTON, Bessie, Co.: Maryland, Balto.; Grand, Pittsburgh, 18-23.
CLAYTON, Ums, Co.: Keith's, Boston, 18-23.
CLIFF, Laddie: Shea's, Buffalo; Shea's, Toronto, 18-23; Prospect, B'klyn, 25-30.
CLINE, Mazzie: Victoria, N.Y.C.
COAKLEY, Harvey and Dunleavy: Alhambra, N.Y.C.; Prospect, B'klyn, 18-23.
COATES, Keane and Johnson: Poli's, Hartford.
COGHLAN, Gertrude, Co.: Orph., Des Moines.
COLLINS and Hart: Temple, Detroit, 25-30.
COLLINS, Lottie: Keith's, Toledo; Orph., Portland, 17-23.
COLLINS, Milt: Orph., St. Paul.
COMFORT and King: Forsythe, Atlanta; Keith's, Phila., 18-23; Orph., B'klyn, 25-30.
CONCHAS, Pepi: Orph., B'klyn; Alhambra, N.Y.C., 18-23.
CONDON, Eva, and Jack Deveraux: Royal, N.Y.C.
CONLIN, Steele, Tyte: Keith's, Cinti., 18-23; Keith's, Louisville, 25-30.
CONNELLI, Regina, Co.: London, Can.
CONNELLY, Jane, Co.: Keith's, Cinti.
CONNELLY and Weinrich: Keith's, Boston; Grand, Syracuse, 18-23; Keith's, Toledo, 25-30.
CONROY and Mayo's: Orph., B'klyn; Royal, N.Y.C., 18-23; Keith's, Toledo, 25-30.
COOK, Joe: Orph., B'klyn.
COOPER and Smith: Royal, N.Y.C., 18-23.
COOPER, Harry: Hipp., Cleveland, 18-23.
COOPER, Joe and Lew: Orph., Duluth; Palace, Chgo., 17-23.
CORBETT, Sheppard and Donovan: Orph., Denver; Orph., Lincoln, 17-23.
CORELLI and Gillette: Keith's, Boston; Alhambra, N.Y.C., 25-30.
COSTA Troupe: Orph., 'Frisco, 17-23.
COWBOY Minstrels: Orph., Harrisburg; Hipp., Cleveland, 18-23; Columbia, Grand Rapids, 25-30.
CRANE, Mr. and Mrs. Douglas: Orph., St. Paul; Orph., Portland, 17-23.
CRESSY and Dayne: Orph., Minneapolis; Orph., St. Paul, 17-23; Orph., Regina, 24, 25; Orph., Calgary, 27-29.
CROMWELLS, The: Colonial, Erie.
CROSSMAN, Henrietta: Palace, N.Y.C.
CROSSMAN and Stewart: Orph., B'klyn.
CROSS, Wellington, and Lois Josephine: Orph., 'Frisco, 2-23; Orph., Oakland, 24-30.
CUMMINGS and Gladstone: Temple, Detroit, 18-23; Temple, Rochester, 25-30.
CUNNINGHAM and Marion: Maj., San Antonio; Princess, Hot Springs, Ark., 24-26; Maj., Little Rock, 27-29.
D'AUBREY, Diane: Victoria, N.Y.C., 25-30.
DAVIS and Celler: Orph., Montreal, 25-30.
DAVIS Family: Keith's, Louisville; Keith's, Indianapolis, 18-23; Grand, Pittsburgh, 25-30.
DAVIS, Reine, Co.: Maryland, Balto., 18-23.
DE COE, Harry: Columbia, St. Louis; Orph., Memphis, 17-23.
DE CORDOVA, Leander, Co.: Keith's, Cinti., 18-23.
DEELEY, Ben, Co.: Orph., Lincoln; Orph., Kansas City, 17-23.
DE HAVEN and Nice: Orph., Oakland; Orph., Los Angeles, 17-23.
DE HAVEN, Mr. and Mrs.: Keith's, Phila.; Keith's, Toledo, 18-23.
DE LA ROSE: Orph., Jacksonville; Lyric, Tampa, 18-23.
DE LASSO Brothers: Forsythe, Atlanta; Orph., Birmingham, 18-23.
DEMAREST, Carl: Royal, N.Y.C.
DE SERRIS, Henrietta: Keith's, Prov.
DEVINE and Williams: Bushwick, B'klyn, 18-23.
DE VOY, Emmett, Co.: Keith's, Wash., 25-30.
DIKA, Juliette: Victoria, N.Y.C.
DINEHART, Allan, Co.: Columbia, St. Louis; Orph., Memphis, 17-23.
DIVINOFF, Ida: Orph., Memphis; Orph., New Orleans, 17-23.
DIXEY, Henry E.: Colonial, N.Y.C.
DOCKSTADER, Lew: Poli's, Scranton; Columbia, Grand Rapids, 18-23.
DOLAN and Lenharr: Grand, Pittsburgh.
DOOLEY and Rugel: Keith's, Louisville; Grand, Pittsburgh, 18-23; Grand, Syracuse, 25-30.
DOOLEY, Jed and Ethel: Orph., Birmingham.
DOOLEY, Ray, Trio: Keith's, Boston, 18-23.
DORR, Marie: Hipp., Cleveland; Keith's, Columbus, 18-23; Grand, Syracuse, 25-30.
DOYLE and Dixon: Bushwick, B'klyn; Keith's, Boston, 18-23; Temple, Detroit, 25-30.
DOYLE, John T., Co.: Palace, Springfield, 18-23; Poli's, New Haven, 25-27.
DRAWEE, Frisco and Hanlon: Keith's, Toledo, 18-23; Keith's, Columbus, 25-30.
DREYER, Laura and Billy: Poli's, Bridgeport.
"DRUMMER of the 79th": Keith's, Louisville; Keith's, Indianapolis, 18-23.
DUFFETT, Bruce, Co.: Keith's, Columbus; Poli's, Scranton, 18-23.
DUNEDIN Duo: Keith's, Louisville; Keith's, Indianapolis, 18-23; Grand, Pittsburgh, 25-30.
DUPREE and Dupree: Orph., Montreal; Dominion, Ottawa, 18-23.
DUPREE, Minnie: Royal, N.Y.C., 18-23.
DYER, Hubert, Co.: Orph., Lincoln; Orph., Des Moines, 17-23.
EADIE and Ramsden: Orph., Winnipeg.
"EDGE of the World": Orph., St. Paul; Orph., Winnipeg, 17-23.
EDWARDS, Gus, Co.: Keith's, Phila., 18-23.

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Direction Albert Sutherland

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BULL DOGS
Bully Comedians Foot Ball Frolics
DIRECTION M. S. BENTHAM

Rio and French: Orph., 'Frisco, 17-23.
RLINE, Marie: Poli's, Bridgeport, 25-30.
RLINGTON and Williams: Orph., Portland.
RLINGTONS, The: Palace, Springfield, 11-13; Poli's, New Haven, 14-16.
RLOPING: Hudson, Union Hill, N. J.; Victoria, N.Y.C., 18-23; Keith's, Boston, 25-30.
RL RAY Sisters: Orph., Salt Lake City; Orph., Denver, 17-23.
NGLISH, Dainty, Trio: Orph., Salt Lake City, 17-23.
RNIE and Ersie: Orph., Minneapolis; Orph., Winnipeg, 17-23.
RROL, Bert: Orph., B'klyn; Keith's, Prov., 25-30.
UGENE Trio: Columbia, St. Louis, 17-23.
VANS, Mr. and Mrs. C. E.: Hudson, Union Hill, N. J.
VERYBODY: Poli's, New Haven, 11-13; Palace, Springfield, 14-16.
XPOSITION Four: Orph., Jacksonville; Lyric, Tampa, 18-23.
FARRER Girls: Temple, Detroit, 18-23; Temple, Rochester, 25-30.
FARRELL, Taylor: Keith's, Louisville; Keith's, Indianapolis, 18-23.
FELIX and Barry Girls: Orph., Altoona, 11-13; Orph., Johnstown, 14-16.
FENTON, Marie: Orph., Memphis; Orph., New Orleans, 17-23.
FIELDS and Lewis: Keith's, Cincl.; Keith's, Louisville, 18-23; Keith's, Columbus, 25-30.
FIELDS, W. C. Keith's, Columbus; Keith's, Louisville, 18-23; Keith's, Indianapolis, 25-30.
FISHER and Green: Prospect, B'klyn; Royal, N.Y.C., 18-23; Maryland, Balto., 25-30.
FITZGIBBON, Bert: Dominion, Ottawa, Can., 18-23; Hudson, Union Hill, N. J., 25-30.
FITZPATRICK, Bert: Shea's, Toronto.
"FIXING the Furnace": Victoria, N.Y.C.; Maryland, Balto., 18-23; Keith's, Prov., 25-30.
FLANAGAN and Edwards: Lyric, Richmond, 11-13; Colonial, Norfolk, 14-16; Forsythe, Atlanta, 18-23; Orph., Birmingham, 25-30.
FOGARTY, Frank: Keith's, Indianapolis; Grand, Pittsburgh, 18-23.
FORD and Truly: Maryland, Balto.; Poli's, Scranton, 18-23.
FORD, Max and Mabel: Grand, Pittsburgh; Victoria, N.Y.C., 17-23; Grand, Syracuse, 25-30.
FOSTER, Ed, and Minnie: Colonial, Norfolk, 11-13; Lyric, Richmond, 14-16.
FOY, Eddie, Co.: Hipp., Cleveland; Maj., Chgo., 17-23.
FRANOIS, Adeline: Grand, Syracuse.
FRANKLYN, Irene, and Bert Grant: Maj., Chgo.; Maj., Milwaukee, 17-23; Columbia, Grand Rapids, 25-30.
FRED and Albert: Hudson, Union Hill, N. J.
FREDKOWSKI Troupe: Royal, N.Y.C.; Orph., B'klyn, 18-23.
FRIGANZA, Trixie: Orph., B'klyn; Colonial, N.Y.C., 18-23.

GALLAGHER and Carlin: Palace, Chgo.; Grand, Pittsburgh, 18-23.
GALLOWAY, Louise, Co.: Orph., Harrisburg.
GARDINER Trio: Palace, N.Y.; Keith's, Phila., 25-30.
GARDOINNE, Cleo: Orph., Des Moines; Palace, Chgo., 17-23.
GAUDSMITHS, The: Orph., Harrisburg; Colonial, Norfolk, 25-27; Lyric, Richmond, 28-30.
GAYLOR and Wiltsie: Colonial, Norfolk, 18-20; Lyric, Richmond, 21-23.
GEIGER, John: Orph., Lincoln.
GEORGE, Edwin: Columbia, Grand Rapids; Maj., Milwaukee, 17-23; Hipp., Cleveland, 25-30.
GILFOIL, Harry: Orph., Denver; Orph., Lincoln, 17-23.
GILLETTE and Monroe: Orph., Harrisburg.
GILLETTE, Lucy: Grand, Pittsburgh; Hipp., Cleveland, 18-23; Colonial, Erie, Pa., 25-30.
GILLINGWATER, Claude, Co.: Orph., St. Paul; Orph., Duluth, 17-23.
GIRARD and West: Poli's, New Haven, 18-20; Poli's, Hartford, 25-30.
GLEASON and Houlihan: Forsythe, Atlanta.
GLORIAS, The: Colonial, N.Y.C.
GOLDEN, Claude: Orph., Des Moines; Orph., Kansas City, 17-23.
GORDON, John R., Co.: Keith's, Prov.; Keith's, Boston, 18-23; Keith's, Phila., 25-30.
GORDON, Kitty, Co.: Orph., Montreal; Hipp., Cleveland, 18-23; Keith's, Cincl., 25-30.
GORDON and Rica: Bijou, Savannah, 11-13; Victoria, Charleston, 14-16.
GORDONE, Robbie: Bushwick, B'klyn, 25-30.
GRACE Twins: Poli's, Hartford, 18-23.
GRAHAM and Randall: Victoria, Charleston, 25-27; Bijou, Savannah, 28-30.
GRAPEWIN, Charles, Co.: Orph., Seattle, 17-23.
GRAZERS, The: Palace, Chgo.; Maj., Milwaukee, 17-23.
"GREEN Beetle, The": Orph., Milwaukee; Keith's, Louisville, 18-23.
GREEN, Ethel: Keith's, Louisville, 25-30.
GROVER and Richards: Orph., Salt Lake City; Orph., Denver, 17-23.
GUERO and Carmen: Hipp., Cleveland, 25-30.
HABER, Risaner, Co.: Orph., Sacramento, 18, 19; Victory, Stockton, 20, 21; Yosemite, San Jose, 22, 23.
HACK and Foris: Orph., Minneapolis, 17-23.
HAL and Francis: Orph., Oakland.
HALL, Pauline: Hudson, Union Hill, N. J.
HALPERIN, Nan: Palace, N.Y.; Shea's, Buffalo, 18-23; Shea's, Toronto, 25-30.
HANLON Brothers: Keith's, Phila.; Columbia, Grand Rapids, 18-23; Temple, Detroit, 25-30.
HARDEEN: Poli's, New Haven, 18-23.
HARROLD, Orville: Palace, N.Y.C.
HART, Marie and Billy: Orph., New Orleans; Orph., Birmingham, 18-23.
HAVEMAN'S Novelty: Palace, N.Y.C.; Keith's, Wash., 18-23; Maryland, Balto., 25-30.
HAVILAND and Thornton: Orph., Seattle, 17-23.
HAWKINS, Lew: Orph., Sacramento, 18, 19; Victory, Stockton, 20, 21; Yosemite, San Jose, 22, 23.
HAWLEY, H. F., Co.: Orph., Montreal, 18-23; Dominion, Ottawa, 25-30.
HAWTHORNE and Inglis: Temple, Detroit; Temple, Rochester, 18-23; Poli's, Scranton, 25-30.
HAYES, Brent: Orph., Winnipeg.
HAZARD, Grace: Bushwick, B'klyn.
HENNINGS, J. and W.: Victoria, N.Y.C.; Keith's, Phila., 18-23.
HENRYS, Flying: Victoria, Charleston, 11-13; Bijou, Savannah, 14-16; Orph., Jacksonville, 18-23; Forsythe, Atlanta, 25-30.
HENSHAW and Avery: Temple, Detroit, 25-30.
HERBERT, Hugh, Co.: Orph., Winnipeg, 17-23.
HERMANN, Adelaide: Royal, N.Y.C., 18-23.
HINES and Fox: Orph., Winnipeg.
HOEY and Lee: Orph., B'klyn; Alhambra, N.Y.C., 18-23.
HOFFMAN, Gertrude, Co.: Orph., Kansas City; Orph., Omaha, 17-23.
HOLT, Alf: Keith's, Louisville; Hipp., Cleveland, 18-23; Keith's, Columbus, 25-30.
HOPKINS Sisters: Prospect, B'klyn; Bushwick, B'klyn, 18-23; Royal, N.Y.C., 25-30.
HORLICK Troupe: Orph., Seattle, 17-23.
HOUDINI, Harry: Columbia, Grand Rapids; Temple, Detroit, 18-23; Temple, Rochester, 25-30.
HOWARD and McCane: Shea's, Buffalo, 18-23; Shea's, Toronto, 25-30.
HOWARD, Charles, Co.: Orph., Salt Lake City; Orph., Denver, 17-23.
HOWARD, Eddie: Orph., Jacksonville; Lyric, Tampa, 18-23; Bijou, Savannah, 25-27; Victoria, Charleston, 28-30.
HUGHES, Mrs. Gene, Co.: Temple, Detroit; Temple, Rochester, 18-23.
HUNTING and Francis: Orph., Lincoln.
HURST, Brandon, Co.: Shea's, Buffalo, 25-30.
HUSSARS, Nine White: Orph., Oakland; Orph., Sacramento, 18, 19; Victory, Stockton, 20, 21; Yosemite, San Jose, 22, 23.
HUSSEY, James, and Jack Boyle: Orph., Sioux City; Orph., Winnipeg, 17-23.
HYAMS and Melntyre: Orph., Kansas City, 17-23.
HYMACK: Forsythe, Atlanta; Orph., Birmingham, 18-23.
ICELANDIC Troupe: Keith's, Prov., 18-23.
IMHOFF, Conn and Corinne: Orph., Los Angeles, 10-23.
INGE, Clara: Maj., Chgo., 17-23.
INNESS and Ryan: Orph., Tampa.
IOLEEN Sisters: Prospect, B'klyn, 18-23.
IRWIN, Flo, Co.: Keith's, Wash.
IRWIN, May, Co.: Columbia, St. Louis, 17-23.
ISMED: Columbia, St. Louis, 17-23.
JACOBS'S Dogs: Orph., Birmingham; Forsythe, Atlanta, 18-23.
JARROW: Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23; Forsythe, Atlanta, 25-30.
JEAN, Little Miss: Victoria, Charleston, 18-20; Bijou, Savannah, 21-23; Lyric, Richmond, 25-27; Colonial, Norfolk, 28-30.
JEFFERSON, Joseph, Co.: Orph., Des Moines, 18-23.
JEWEL Comedy Four: Victoria, Charleston, 11-13; Bijou, Savannah, 14-16; Orph., Jacksonville, 18-23; Lyric, Tampa, 25-30.
JOHNS, Three: Orph., Milwaukee; Columbia, St. Louis, 17-23.
JOHNSON, Johnny, Co.: Orph., Los Angeles; Orph., Salt Lake City, 17-23.
JOMELLI, Mme. Jeanne: Orph., Portland.
JORN, Carl: Keith's, Prov., 25-30.
JULIET: Dominion, Ottawa; Orph., Montreal, 18-23.
KAIMER and Brown: Orph., Minneapolis; Orph., St. Paul, 17-23.
KAUFMAN, Minnie: Orph., Oakland; Orph., Sacramento, 18, 19; Victory, Stockton, 20, 21; Yosemite, San Jose, 22, 23.
KEENAN, Frank, Co.: Prospect, B'klyn.
KELLER, Bill and Maude: Poli's, New Haven, 11-13; Palace, Springfield, 14-16; Poli's, Scranton, 25-30.
KELLY, Robert, Co.: Shea's, Toronto.
KELLY, Walter, Co.: Shea's, Buffalo; Shea's, Toronto, 18-23; Orph., Montreal, 25-30.
KELSO, Mr. and Mrs. James: Hudson, Union Hill, N. J.
KENNEDY and Kramer: Lyric, Tampa, 18-23.
KENNEDY, Jack, Co.: Maj., Chgo.
KERVILLE Family: Columbia, St. Louis; Orph., Memphis, 17-23.
KIMBERLY and Mohr: Dominion, Ottawa; Temple, Detroit, 18-23; Temple, Rochester, 25-30.
KING Quartette: Poli's, Bridgeport, 18-23; Poli's, New Haven, 25-27; Palace, Springfield, 28-30.
KINGSTON and Ebner: Orph., Omaha; Orph., Sioux City, 17-23.
KIRK, Hazel, Trio: Shea's, Buffalo, 18-23.
KLEIN, Musical: Poli's, Hartford, 25-30.
KOLB and Harland: Orph., Sacramento, 13-14; Victory, Stockton, 15-17; Orph., Salt Lake City, 25-31.
KRAMER and Morton: Orph., Birmingham; Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23.
KRAMER and Pattison: Orph., Omaha; Orph., Sioux City, 17-23.
KREMKA Brothers: Columbia, Grand Rapids; Keith's, Toledo, 18-23; Keith's, Columbus, 25-30.
KREMOLINA and Darras Brothers: Orph., Minneapolis; Orph., Duluth, 17-23.
KRONOLD, Hans: Palace, Chgo.

LA GRANDALL: Orph., Tampa.
LA FRANCE and Bruce: Victory, Stockton, 13, 14; Yosemite, San Jose, 15, 16; Orph., Sacramento, 18, 19; Victory, Stockton, 20, 21; Yosemite, San Jose, 22, 23.
LA GRACIOSA: Maryland, Balto.
LAMBERTI: Orph., Minneapolis; Orph., Des Moines, 17-23.
LA MILO: Keith's, Wash.; Keith's, Phila., 18-23.
LANE and O'Donnell: Orph., Montreal, Can.; Dominion, Ottawa, 18-23; Orph., Montreal, 25-30.
LANG, Bill and Mae: Poli's, Bridgeport, 18-23.
LANGDONS, The: Hipp., Cleveland; Hipp., Cleveland, 18-23; Keith's, Columbus, 25-30.
LA ROCCA, Rexy: Temple, Detroit; Temple, Rochester, 18-23; Orph., Montreal, 25-30.
LA RUE, Grace: Orph., New Orleans.
LA TOY Brothers: Prospect, B'klyn.
"LAWN Party": Keith's, Boston; Bijou, Savannah, 25-27; Victoria, Charleston, 28-30.
LE ROEN and Dupree: Colonial, Erie, 18-23.
LEIGHTONS, Three: Hipp., Cleveland, 18-23; Keith's, Boston, 25-30.
LEONARD and Russell: Keith's, Wash.; Keith's, Indianapolis, 18-23; Keith's, Phila., 25-30.
LEVERING Co.: Orph., Harrisburg, 18-23.
LEVY, Bert: Prospect, B'klyn; Bushwick, B'klyn, 18-23.
LEWIS and Russell: Orph., Denver; Orph., Lincoln, 17-23.
LEWIS, Henry: Bushwick, B'klyn, 18-23; Orph., B'klyn, 25-30.
LEWIS, Wharry, Quintette: Orph., Seattle, 17-23.
LIGHTNER and Jordan: Orph., Jacksonville; Lyric, Tampa, 18-23.
LIPINSKY'S Dogs: Keith's, Wash.; Prospect, B'klyn, 18-23.
LITTLEFIELD, Marion, Co.: Hudson, Union Hill, N. J.; Royal, N.Y.C., 18-23; Orph., B'klyn, 25-30.
LLOYD, Alice: Orph., Oakland; Orph., Sacramento, 18, 19; Victory, Stockton, 20, 21; Yosemite, San Jose, 22, 23.
LLOYD, Rosie: Alhambra, N.Y.C.; Keith's, Wash., 18-23; Keith's, Phila., 25-30.
LOCKETT and Waldron: Maj., Chgo.; Columbia, St. Louis, 17-23.
LONDON, Louis: Orph., Seattle, 17-23.
"LONESOME Ladies": Alhambra, N.Y.C., 18-23; Keith's, Wash., 25-30.
LORETTA Twins: Hipp., Cleveland; Grand, Syracuse, 18-23; Keith's, Toledo, 25-30.
LORRAINE and Burke: Shea's, Toronto; Shea's, Toronto, 18-23; Victoria, N.Y.C., 25-30.
LORRAINE and Dudley: Hudson, Union Hill, N. J., 18-23.
LOUGHLIN'S Dogs: Orph., St. Paul; Orph., Duluth, 17-23.
LOYAL, Sylvia, Co.: Keith's, Cincl.; Columbia, Grand Rapids, 18-23.
LOYAL'S Animals: Orph., Winnipeg.
LUCAS, Jimmie, and Frances Lucille: Bushwick, B'klyn.
LUCILLE and Mlle. Cookie: Orph., Montreal, Can.; Temple, Detroit, 25-30.
LYDELL, Rogers, Lydell: Orph., Duluth; Orph., Minneapolis, 17-23.
LYONS and Yosco: Keith's, Prov.; Orph., Montreal, 18-

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THE MAGLEYS

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23; Dominion, Ottawa, 25-30.
LYRES, Three: Poli's, Scranton; Maryland, Baltimore, 18-23; Orph., Birmingham, 25-30.
LYTTON, Le Roy, Co.: Orph., Birmingham; Grand, Pittsburgh, 18-23; Keith's, Indianapolis, 25-30.
MA BELLE and Ballet: Maj., Chgo.; Keith's, Louisville, 18-23.
MACK and Orth: Victoria, N.Y.C.; Keith's, Wash., 18-23; Orph., Harrisburg, 25-30.
MACK and Walter: Orph., St. Paul; Orph., Duluth, 17-23.
MADDEN and Fitzpatrick: Alhambra, N.Y.C.; Orph., Easton, 18-20; Orph., Allentown, 21-23; Poli's, Scranton, 25-30.
MADLEYS, The: Palace, Chgo., 17-23.
MAIDS, Dainty: Poli's, Bridgeport, 18-23.
MARAN, Adele: Hudson, Union Hill, N. J., 18-23.
MARANVILLE and McHugh: Grand, Pittsburgh, 18-23.
MARINELLI, Victoria, N.Y.C.
MARKLEY, Frank: Keith's, Indianapolis; Keith's, Louisville, 18-23; Grand, Pittsburgh, 25-30.
MARLO and Duffy: Keith's, Wash.; Orph., B'klyn, 18-23.
MARX Brothers Co.: Keith's, Columbus; Grand, Syracuse, 18-23; Keith's, Boston, 25-30.
MARSELLA'S Birds: Victoria, N.Y.C., 18-23.
MASON and Keeler: Dominion, Ottawa; Columbia, St. Louis, 17-23.
MATINEE Girls: Forsythe, Atlanta, 18-23.
MATTHEWS, Shayne, Co.: Bushwick, B'klyn.
MAYO and Tully: Shea's, Buffalo, 25-30.
McCLOUD and Carp: Orph., Montreal; Dominion, Ottawa, 18-23.
McCORMICK and Irving: Colonial, Norfolk, 18-20; Lyric, Richmond, 21-23; Victoria, Charleston, 25-27; Bijou, Savannah, 28-30.
McDERMOTT, Billy: Keith's, Prov.; Poli's, Scranton, 18-23.
McDEVITT, Kelly and Lucy: Keith's, Indianapolis; Keith's, Cincl., 25-30.
McDONOUGH, Ethel: Shea's, Buffalo, 18-23; Shea's, Toronto, 25-30.
McFARLAND, Marie and Sis: Orph., Memphis, 17-23.
McFAYDEN, Alexander; Orph., Winnipeg, 17-23.
McGREEVY, Mr. and Mrs. Jack: Palace, N.Y.C.; Keith's, Prov., 18-23.
McKAY and Ardine: Orph., Frisco, 17-23.
McMAHON and Chappelle: Keith's, Phila.; Grand, Pittsburgh, 25-30.
McMAHON Diamond Co.: Shea's, Toronto; Alhambra, N.Y.C., 18-23.
McWATERS and Tyson: Victoria, N.Y.C.
MEEHAN'S Dogs: Orph., Kansas City; Orph., Omaha, 17-23.
MELVINS, Three: Bijou, Shreveport, 25-27; Victoria, Charleston, 28-30.
MENDELSOHN Four: Poli's, Erie, Pa.
MERCEDES: Orph., Portland.
MERRETT, Bert: Orph., Kansas City, 17-23.
MITCHELLS, Five: Orph., Omaha; Orph., Sioux City, 17-23.
MIYAKO'S Trio: Royal, N.Y.C.; Orph., Harrisburg, 18-23.
MILLER, Homer, Co.: Shea's, Buffalo; Shea's, Toronto, 18-23; Temple, Detroit, 25-30.
MILLER and Lyles: Keith's, Toledo, 18-23; Hipp., Cleveland, 25-30.
MILLER and Vincent: Keith's, Lincoln; Orph., Omaha, 17-23; Keith's, Sioux City, 24-30.
MILLMAN, Bird: Prospect, B'klyn; Keith's, Boston, 25-30.
MILTON and De Lokz Sisters: Grand, Syracuse.
MIYAKE, Tarro: Victoria, N.Y.C.
MONKEY Circus: Orph., Los Angeles.
MONTGOMERY, Marshall, Victoria, N.Y.C.; Hudson, Union Hill, N. J., 18-23.
MOORE and Haze: Orph., Portland.
MOORE and Yates: Keith's, Wash.; Royal, N.Y.C., 18-23; Prospect, B'klyn, 25-30.
MOORE and Young: Poli's, New Haven, 11-13; Palace, Springfield, 14-16.
MORAN and Wiser: Keith's, Cincl.; Keith's, Phila., 25-30.
MORTON and Austin: Temple, Rochester; Keith's, Boston, 18-23.
MORTON, Ed.: Orph., Montreal, 18-23; Dominion, Ottawa, 25-30.
MORNER, Hayes and Mosher: Shea's, Toronto, 18-23; Poli's, Scranton, 25-30.
MULLANE, Frank: Keith's, Boston; Keith's, Prov., 18-23; Keith's, Indianapolis, 25-30.
MULLEN and Coogan: Keith's, Cincl., 18-23; Keith's, Indianapolis, 25-30.
MURPHY and Nichols: Grand, Syracuse; Orph., Montreal, 18-23; Orph., Jacksonville, 25-30.
MURPHY, Mr. and Mrs.: Bijou, Savannah, 18-20; Victoria, Charleston, 21-23.
MURRAY, Marion, Co.: Bushwick, B'klyn; Hudson, Union Hill, N. J., 25-30.
MYSTIC Bird: Grand, Syracuse.
NAP, Little: Keith's, Indianapolis; Keith's, Cincl., 25-30.
NASH, Julia, Co.: Poli's, Scranton.
NATARRO, Nat, Troupe: Shea's, Buffalo; Shea's, Toronto, 18-23.
NELSON, Battling: Victoria, N.Y.C., 18-23.
NEPTUNE'S Garden: Bushwick, B'klyn; Royal, N.Y.C., 25-30.
NESBIT, Evelyn: Alhambra, N.Y.C.; Bushwick, B'klyn, 18-23; Shea's, Buffalo, 25-30.
NEWHOFF and Phelps: Keith's, Cincl., 18-23; Keith's, Louisville, 25-30.
NEWHOUSE, Sarder, Co.: Orph., Seattle; Orph., Portland, 17-23.
NICHOLS, Nellie V.: Royal, N.Y.C.; Alhambra, N.Y.C., 18-23; Bushwick, B'klyn, 25-30.
NONETTE: Victoria, N.Y.C., 11-30.
NORCROSS and Holdsworth: Orph., Birmingham; Forsythe, Atlanta, 18-23; Orph., Jacksonville, 25-30.
NORDSTROM, Francis, Co.: Bridgeport, 25-30.
NORDSTROM, Marie: Colonial, N.Y.C.; Orph., B'klyn, 18-23; Keith's, Prov., 25-30.
NORTH, Frank: Orph., Omaha; Orph., Sioux City, 17-23.
NORRIS, Five Musical: Pantages, Edmonton, Alt.; Sherman Grand, Calgary, 18-24.
NUGENT, J. C., Co.: Maryland, Baltimore.
OAKLAND Sisters: Dominion, Ottawa, Can., 18-23.
O'BRIEN, Dennett and Gools: Poli's, Hartford, 18-23.
O'BRIEN, Harry, Co.: Orph., Harrisburg, 25-30.
O'CONNOR, Jane: Bushwick, B'klyn; Shea's, Toronto; Shea's, Buffalo, 18-23.
PARILLO and Frabito: Orph., Sioux City; Orph., Des Moines, 17-23.
PICCIANA, Troupe: Palace, Springfield, 8-23; Poli's, Bridgeport, 25-30.
PIPERS of Pan: Bushwick, B'klyn, 18-23.
PIPIFAX, Paula: Hipp., Cleveland; Temple, Detroit, 18-23; Temple, Rochester, 25-30.
POLLOCK, Milton, Co.: Orph., B'klyn, 25-30.
POMMOY, Grace: Poli's, New Haven, 11-13; Palace, Springfield, 14-16.
PRELLE'S Dogs: Orph., Des Moines; Orph., Minneapolis, 17-23.
PRIMROSE Four: Poli's, Erie, Pa.; Palace, Chgo., 17-23.
PRINCE, Arthur; Orph., Birmingham; Keith's, Wash., 18-23; Alhambra, N.Y.C., 25-30.
PRUETT, Bill: Keith's, Cincl.; Grand, Syracuse, 18-23; Colonial, Erie, 25-30.
PUCK, Harry and Eva: Orph., Milwaukee.
QUICK, Mr.: Poli's, Hartford.
RAJAH, Princess; Orph., Salt Lake City, 17-23.
RALPH, Bayal and Co.: Bijou, Savannah, 25-27; Victoria, Charleston, 28-30.
RAYMOND and Bain; Colonial, N.Y.C.; Keith's, Phila., 18-23.
RAYMONDS, Five: Orph., Harrisburg.
REBLA; Orph., 'Frisco; Orph., Oakland, 17-23.
"REDHEADS, The"; Orph., Salt Lake City; Orph., Denver, 17-23.
REISNER and Gores; Palace, Chgo.; Columbia, St. Louis, 17-23.
RIDLEY and Fleming; Orph., Memphis; Orph., New Orleans, 17-23.
RIGGS and Witchie: Columbia, St. Louis; Orph., Memphis, 17-23.
RING, Blanche: Keith's, Cincl.; Palace, Chgo., 17-23.
RIVALS, The; Keith's, Prov., 18-23.
ROACH and McCurdy: Royal, N.Y.C.; Keith's, Phila., 25-30.
ROBINS; Orph., B'klyn; Prospect, B'klyn, 18-23; Maryland, Balto., 25-30.
ROCHESTER, Claire; Forsythe, Atlanta; Poli's, Scranton, 18-23; Hudson, Union Hill, N. J., 25-30.
ROCHES, Monks; Dominion, Ottawa; Hipp., Cleveland, 25-30.
ROGERS, Will; Forsythe, Atlanta; Orph., Birmingham, 18-23; Bijou, Savannah, 25-27; Victoria, Charleston, 28-30.
ROLAND; Grand, Syracuse, 25-30.
ROMANS, Seven; Poli's, Hartford.
ROONEY and Bent; Keith's, Phila.; Maryland, Balto., 18-23; Alhambra, N.Y.C., 25-30.
ROYER, Al and Sister; Orph., Lincoln; Maj., Chgo., 17-23.
ROYE, Ruth; Keith's, Cincl.; Grand, Pittsburgh, 18-23; Keith's, Indianapolis, 25-30.
RYAN and Lee; Alhambra, N.Y.C.; Keith's, Prov., 18-23.
"SACRIFICE, The"; Victoria, N.Y.C.
SALES, Chick; Orph., Milwaukee; Maj., Chgo., 17-23.
SALON Singers; Keith's, Toledo, 18-23.
SAMUELS, Ray; Orph., Minneapolis; Orph., Duluth, 17-23.
"SCHOOL, Playground"; Keith's, Phila.; Keith's, Wash., 18-23; Prospect, B'klyn, 25-30.
SCHOOLER and Dickinson: Shea's, Toronto; Lyric, Hamilton, 18-23; Poli's, New Haven, 25-27; Palace, Springfield, 28-30.
SCHWARTZ and Williams: Victoria, N.Y.C., 18-23.
SCHWARZ Brothers: Orph., Portland.
SEBASTIAN and Bentley: Orph., Salt Lake City; Orph., Denver, 17-23.
SHANNON and Annis; Temple, Detroit; Temple, Rochester, 18-23.
SHARROCKS, The: Orph., Kansas City; Orph., Sioux City, 17-23.
SHAW, Lillian; Temple, Rochester; Keith's, Wash., 18-23.
SHEAN, Al., and Charles Warren; Maj., Chgo.
SHONE, Hermine, Co.: Orph., Milwaukee; Maj., Chgo., 17-23.
SKATERS, Bijou; Bijou, Savannah, 14-16; Lyric, Tampa, 25-30.
SKATING Bear: Orph., Jacksonville; Orph., Tampa, 18-23; Orph., Birmingham, 25-30.
SMITH, Cook and Brandon: Orph., Altoona, 18-20; Orph., Johnstown, 21-23; Orph., Allentown, 25-27; Orph., Easton, 28-30.
SMITH, Irene and Bobby: Orph., B'klyn; Alhambra, N.Y.C., 18-23.
SOCIETY Buds: Shea's, Toronto; Orph., Montreal, 18-23.
SOLLY, Jos.; Orph., Portland.
SORMAN, Fred; Columbia, Grand Rapids, 18-23.
SPINETTE Quintette: Orph., Los Angeles, 10-23.
SPISSELL Brothers and Mack: Shea's, Toronto; Poli's, Hartford, 18-23.
SPRAGUE and McNeece: Alhambra, N.Y.C.
STANLEY, Stan, Trio: Orph., Sioux City; Orph., Omaha, 17-23.
STEINER Trio: Keith's, Columbus; Palace, Chgo., 17-23.
STEVENS, Edwin, Co.: Orph., Kansas City.
STEWART: Forsythe, Atlanta, 18-23.
STONE and Hughes; Orph., Seattle; Orph., Portland, 17-23.
STONE, Louis: Poli's, Erie, Pa.; Keith's, Cincl., 18-23; Keith's, Louisville, 25-30.
SULLIVAN, Joseph, Co.: Palace, Springfield, 11-13; Poli's, New Haven, 14-16.
SURATT, Valeska; Palace, N.Y.C.; Alhambra, N.Y.C., 18-23.
SWOR and Mack: Orph., Kansas City; Orph., Des Moines, 17-23.
TANGUAY, Eva; Bushwick, B'klyn; Royal, N.Y.C., 18-23; Keith's, Wash., 25-30.
TAYLOR, Mrs., Co.: Maryland, Balto., 18-23.
"TELEPHONE Tangle"; Victoria, N.Y.C., 18-23; Royal, N.Y.C., 25-30.
TEMPEST, Florence, Co.: Orph., Birmingham, 25-30.
THOMPSON, Charles; Palace, Springfield; Poli's, Hartford; Orph., Harrisburg, 18-23.
TIGER, Harry and Babette; Keith's, Indianapolis, 18-23; Keith's, Columbus, 25-30.
TONEY and Norman; Keith's, Indianapolis; Keith's, Louisville, 18-23.
"TO Save One Girl"; Colonial, N.Y.C.
TOTH, Dorothy; Orph., Salt Lake City; Orph., Denver, 17-23.
TOYO Troupe; Keith's, Toledo; Keith's, Columbus, 18-23; Keith's, Cincl., 25-30.
TRANSATLANTIC Trio; Bijou, Savannah, 11-13; Victoria, Charleston, 14-16; Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23; Orph., Harrisburg, 25-30.
TRAVILLA Brothers; Orph., Denver; Orph., Lincoln, 17-23.
TSUDA, Harry; Orph., Memphis; Orph., New Orleans, 17-23.
TYPES, Three; Orph., Des Moines; Orph., Minneapolis, 17-23.
VAN and Schenck; Keith's, Toledo; Maj., Chgo., 17-23.
VAN, Billy B., Co.; Victory, Stockton, 13, 14; Yosemite, San Jose, 15, 16; Orph., Los Angeles, 17-23.
VANDINOFF and Louie; Maryland, Balto.; Keith's, Phila., 18-23; Keith's, Boston, 25-30.
VERNON, Rose; Grand, Pittsburgh; Keith's, Indianapolis, 18-23; Keith's, Cincl., 25-30.
VETERANS, The; Keith's, Louisville, 18-23; Grand, Pittsburgh, 25-30.
VINTON, Bob, and Buster; Bushwick, B'klyn; Keith's, Phila., 18-23.
VIOLINSKY; Orph., Oakland, 17-22; Orph., Sacramento, 24-25; Victory, Stockton, 27, 28; Yosemite, San Jose, 29, 30.
VOLUNTEERS, The; Shea's, Buffalo; Shea's, Toronto, 18-23; Orph., Montreal, 25-30.
WADE, John P., and Co.; Bijou, Savannah, 11-13; Victoria, Charleston, 14-16; Orph., Jacksonville, 18-23; Lyric, Tampa, 25-30.
WAKEFIELD, W. H.; Temple, Detroit; Temple, Rochester, 18-23; Shea's, Buffalo, 25-30.
WALDEMAR, Young and Jacobs; Orph., Duluth, "WALL, Between, The"; Orph., Winnipeg, 17-23.
WARD, Will, and Girls; Alhambra, N.Y.C.; Keith's, Prov., 18-23.
WARNER, Genevieve, Co.; Orph., Salt Lake City, 17-23.
WARREN and Conley; Orph., Montreal.
WATER Lillies, Six; Dominion, Ottawa, Can., 25-30.
WEH and Burns; Palace, Chgo.; Keith's, Toledo, 18-23.
WERNER, Charles; Orph., Duluth; Orph., St. Paul, 17-23.
WERNUS, Walter; Orph., Jacksonville, 18-23; Lyric, Tampa, 25-30.
WERNER-Amoros Troupe; Maryland, Balto.
WEST, Mae; Victoria, N.Y.C., 18-23.
WESTON and Leon; Orph., Jacksonville, 18-23; Forsythe, Atlanta, 25-30.
WESTON, Wallace, Co.; Keith's, Columbus.
WESTON, Willie; Keith's, Columbus; Keith's, Indianapolis, 18-23; Keith's, Cincl., 25-30.
WHEELER, Bert, Co.; Poli's, Scranton.
WHITE and Jason; Palace, Chgo.
WHITING and Burt; Orph., Minneapolis; Orph., Winnipeg, 17-23.
WILDE, Mr. and Mrs. G.; Orph., Milwaukee; Maj., Chgo., 17-23.
WILLIAMS and Wolfus; Victory, Stockton, 13, 14; Yosemite, San Jose, 15, 16; Orph., Los Angeles, 17-23.
WILLIS Brothers; Temple, Rochester; Bushwick, B'klyn, 18-23; Royal, N.Y.C., 25-30.
WILLIS and Hasson; Colonial, Norfolk, 11-13; Lyric, Richmond, 14-16; Bijou, Savannah, 18-20; Victoria, Charleston, 21-23; Orph., Jacksonville, 25-30.
WILLIS, Nat M., Columbia, St. Louis; Maj., Milwaukee, 17-23; Temple, Detroit, 25-30.
WILSON, Jack and Belle; Orph., Montreal, Can., Victoria, N.Y.C., 18-23; Grand, Pittsburgh, 25-30.
WOOD, Britt; Temple, Rochester.
WOODMAN and Livingston; Hipp., Cleveland, 18-23; Keith's, Cincl., 25-30.
WRIGHT, Quaia; Keith's, Boston, 18-23.
YOSCARYS, Five; Forsythe, Atlanta, 18-23; Orph., Birmingham, 25-30.
YOUNG, Ray; Victoria, N.Y.C.
ZARRELL, Leo, Trio; Orph., Frisco, 17-23.
ZENDA, Vesper; Poli's, Bridgeport, 18-23.

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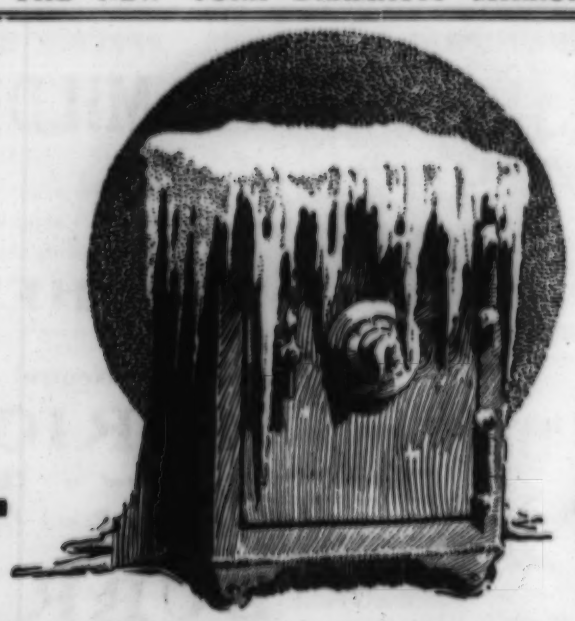

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(Formerly THE ECLECTIC FILM CO.)

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

THE LITTLE RED SCHOOLHOUSE

THE use of motion pictures in the schools is at present a favorite topic with editorial writers the country over. From the majority of editoral pens we receive words of praise, occasionally there is a note of skepticism, and at times the conclusions are fit to bring forth a smile. For instance, a New England association of teachers of English recently, after much serious deliberation, adopted resolutions stating that the screen would be of no value in the teaching of English. Wonderful discovery! Several newspapers, apparently of the opinion that English was the only subject in the school curriculum, commented on the fact that the motion picture had been rejected by the teachers themselves. None seemed aware of the fact that even the most ardent apostle of the motion picture art would be willing to admit that there are subjects that can receive little of beneficial treatment from the motion picture camera, and that the teaching of English should, on the face of it, be one of these.

Motion pictures are not going to "make books obsolete in the schools!" Their greatest usefulness during the next year or so will be in the matter of granting assistance to present methods, rather than by supplanting any established scheme. Two examples may be given to show that it has the support of recognized authorities in this regard. The California State Commissioner of Secondary Schools, for instance, has recommended to the State Board of Education the approval of a supplemental system of instruction through the use of motion picture films. The State Commissioner's plan is to exchange the films throughout the public schools of California, and to show the films to pupils from the fifth to the eighth grades. He recommends an appropriation by the Legislature, either to the extension division of the university or the county library system, either of which would act as the exchange center.

At the beginning he would visualize about 100 subjects, on films of from 300 to 500 feet in length. Animal and marine life, geographical, physical and historical subjects would be treated principally according to the State Commissioner's plan. A second example may be mentioned in the case of the University of Wisconsin, which has made the beginning with similar work. About 150 public schools in that State have been properly equipped to show films and are now receiving them regularly. The results appear to be entirely satisfactory.

From the film man's viewpoint the greatest difficulty in making full use of the opportunities in the educational field have been found in the difficulty of properly classifying subjects, and in the distributing of the pictures so as to secure the proper financial return. There is scarcely a film producing company that has not on its shelves scores of subjects that could be put to use in the educational field. Some of the manufacturers have elaborate classified catalogues, with others these educational subjects are lost to remembrance on the factory shelves. The opportunity is open for the man with new ideas, who can grasp the big rewards held out by this field, for the man with organizing ability to bring profitable system out of chaos. The film company that will make the public schools of the country its customers will indeed be fortunate. Spasmodic attempts have been made from time to time to grasp this plum, but it is still hanging there, awaiting the right man.

"DARE-DEVIL HARRY," A MINA COMEDY.
These Productions Are Now on Licensed Programme.

COMMENT AND SUGGESTION

MORE ON A GOOD SUBJECT

FROM a correspondent, who, for obvious reasons, does not care to disclose his identity, we have received an interesting letter along the lines of our recent editorial on film cutting and editing. THE MIRROR contended that the film cutter should be on an artistic level with the author and producer, and urged that the manufacturers should devote more attention to this department, the maker or spoiler of every film production. "More attention," to our mind, meant the getting of big, able men, or where such men were already on the job, giving these men a return commensurate with their importance. As the writer of the following letter is a film cutter, his remarks bear unusual weight, and we gladly give him our editorial space this week.

"I have read with considerable interest," says our correspondent, "your recent article headed, 'Who Cuts the Films?' Undoubtedly your comments are just, and your conclusions true, yet, it seems to me, it is hardly fair to assume that all of us who cut films are deserving of this censure. Indeed, there are among us men who surely measure up to the standard of intelligence set by the producer and scenario writer, and it is even possible that some of us surpass this really high standard. While many productions certainly have lost through their treatment at the hands of the film cutters, it is, I believe, equally true that the dramatic value which has been added to hundreds of others by members of our clan who possess the 'plot sense' in goodly measure, greatly overbalances the failures which may be justly charged to our handiwork. I know personally of numerous cases in which the producer of what Mr. LAEMMLE, of the Universal, styles 'a piece of cheese,' has received the plaudits of the trade press for a striking success, not because the reviewer was blind, but because a skillful cutter had done his work so well as to make a bad picture good.

"It is an open secret that every manufacturer has in his vaults many films which he never has had the courage to release, and it is just as true, though perhaps not so well known, that this number of invalid films would be tripled or quadrupled if it were not for the unknown surgeons whose skillful operations make sick films well.

"I know of one manufacturer who spent a barrel of money—not press agent money, either—in the production of a stage success in pictures. Several thousand feet of heterogeneous film negative were turned over to the film cutter. The release length of the feature—a real hit, by the way—was, including sub-titles, less than half that of the negative footage produced. Whose is the credit for the faultless dramatic construction of this subject as it is now appearing in the picture houses over the country? It cannot belong to the producer who turned out a mass of negative that had to be reduced by more than half. Nor to the scenario writer who wrote out these reams of superfluous petty action. We must perforce give the man with the shears his due. His dramatic sense, his discrimination and keen appreciation of story values made the film, but he gets no press notices. Unrecognized, unheralded and unsung, he is lucky if he holds his job and succeeds in drawing one-fifth of the salary paid to the director.

"This letter should not be construed as a protest against your recent editorial. Indeed, it is rather corroboratory in flavor. It argues that the manufacturer, as you say, has heretofore paid too little attention to this highly important branch of his business, failing to recognize and reward talent where it is present, and neglecting to supply it where it is lacking. You are right when you say that the manufacturer could make no better resolution than to raise this branch of the work to the level that has been reached, generally speaking, by the author and the director. If picture quality is to attain its highest possible point, this must be done; but it never will be done as long as the manufacturer continues to regard his film editing department as a necessary evil, and refuses to pay more for editing talent than one-fifth the sum he willingly parts with for the services of a mediocre director."

MARIE DORO'S SCREEN DEBUT.
In "The Morals of Marcus," Famous Players' Production.

LEOPOLD WHARTON,
Pathe Director, Working on "Exploits of Elaine."

NEW LUBIN STAR

Gladys Hanson Joins Company to Appear in Adaptation of "The Evangelist"

Gladys Hanson, one of the best known leading women on the legitimate stage, has joined the Lubin Company, and will be seen in a screen adaptation of "The Evangelist," Sir Henry Arthur Jones's play. The screen adaptation has been made by Clay M. Greene and the production is under the direction of Barry O'Neil. Miss Hanson will play the role of Christabel.

Gladys Hanson's stage career started with an appearance in "The Spoilers," under the direction of Charles Frohman. Later she was with E. H. Sothern and two years with Kyrle Bellew followed. She also played with Mrs. Fiske in "The Modern Marriage." Following this she played leading roles, under David Belasco, in "The Woman," and "The Governor's Lady" and later, opposite Henry Miller in "The Dragon's Claw."

RECEIVER FOR LIBERTY

Philadelphia Motion Picture Company Seeks a Reorganization

PHILADELPHIA (*Special*).—William S. Lloyd was last week appointed by Judge Thompson, in the United States District Court, receiver for the Liberty Motion Picture Company, a Delaware corporation.

The receiver was appointed upon the petition of John Axford, a stockholder and creditor, and Walter C. Neely, a stockholder. The petition followed a meeting of stockholders and creditors on Dec. 10, when it was deemed advisable to put the concern in the hands of a receiver to work out a plan of rehabilitation.

The Liberty Motion Picture Company was organized last Summer, and has a studio and factory at Germantown, Philadelphia. Several productions were made, some of which were released through the Sawyer Films Corporation. It is understood that the company intends to resume operations soon, the present move being intended to aid reorganization.

EXCHANGES MERGE

Ohio and Indiana Affected by Newly Formed Combination

CINCINNATI (*Special*).—A merger of large proportions in the motion picture film-renting business, affecting Cincinnati, Cleveland, and Indianapolis, was revealed recently with the incorporation at Columbus of the United Film Renting Company of Cincinnati, with capital of $180,000. Attorney E. R. Passel, who is one of the incorporators, refused to divulge the nature of the deal, but Cincinnati film men declare that the move has been pending for some time. The new company, whose headquarters will be in Cincinnati, will operate the Cincinnati and Cleveland offices of the Warner's Feature Film Company and the Universal offices in Cleveland and Indianapolis. The Warner's offices, it is understood, have been sold to a syndicate representing E. T. Lux, head of the Universal Company in Cincinnati; P. A. Powers of New York, and Charles Olsen of Indianapolis. The new company will not interfere with the present programme of the Universal Company, it is understood, but will be operated as a separate office with its own programmes.

JOHN EMERSON IN ANOTHER FILM

John Emerson, who recently made his screen debut in the Famous Players production of "The Conspiracy," is to be seen in another production by that company soon. "The Bachelor's Romance," by Martha Morton, has been chosen as Emerson's second screen vehicle.

LAST MINUTE NEWS

LOS ANGELES (*Special*).—Del Henderson is now the president of the Photoplayers' Club, having been elected at the last meeting of the organization. William D. Taylor was choosen first vice-president; Henry Walthall, second vice-president, and Wally Reid, secretary-treasurer. The new Board of Control is composed of Otis Turner, Al. W. Filson, Carlyle Blackwell, George Melford, J. C. Epping, Douglas Gerrard, David Kirkland, George Siegman and Fred. Kley.

Director Donald Crisp, of the Griffith staff, has left that organization, joining Allan Dwan's Famous Players company.

Ford Sterling is going into vaudeville with a forty week's contract on the Orpheum time.

Manager Fred. Balshofer, of the Sterling Company, has leased the old Universal studio. He is going to New York, and states that he is about to make arrangements with the Tiffany Company for the production of pictures on the Coast.

Rumor here has it that Griffith's production of "The Clansman" will be released on the Paramount programme.

W. E. WING.

VITAGRAPH AIDS WIDOWS

"The Silent Plea" Produced to Aid Crusade for Widowed Mothers' Allowance

"The Silent Plea," a three-part drama, produced to aid the crusade for widowed mothers' allowances, is the principal feature of the current bill at the Vitagraph Theater. This feature was produced in collaboration with Sophie Irene Loeb, of the New York State Commission for the Relief of Widowed Mothers. By means of an interesting story the picture tells of a mother's struggle to keep her children near her that she may direct and guide them. The bill for relief of widowed mothers will be brought before the New York Legislature within a few weeks, making "The Silent Plea's" premiere of unusual interest.

Lionel Belmore produced "The Silent Plea" with a cast that included: Edith Storey, Harry Morey, Donald Hall, Helen Connelly, Mary Anderson, Malcolm Beggs, Jr., Denton Vane, and Edward Elkas. It is presented every evening and at the daily matinees, supplemented by "The Hair of Her Head" and "Chiefly Concerning Males," two one-part comedies, and "A Mix-Up In Dress Suit Cases," a two-part comedy.

The one-act play, "A Nocturne in A Flat," by J. Stuart Blackton, continues. William Humphrey, Rose Tapley, and Bobby Connelly are in the cast. A detailed review of the pictures will appear in next week's Mirror.

UTAH FILM COMPANY

Satchwa Film Corporation Is Capitalized at $100,000

SALT LAKE CITY (*Special*).—Capitalized at $100,000, the Satchwa Film Corporation filed articles of incorporation with the Secretary of State last week. The company's stock is held principally by local men.

The new firm is an outgrowth of a branch of the Satchwa general amusement enterprises. It has already produced several pictures and is now turning out films at the rate of about one a week. The officers of the new company are:

Briant S. Young, president and general manager; George Klenke, vice-president; F. E. Havens, secretary and treasurer; Frederick M. Moore and F. L. Palmquist, additional directors.

CHARLES DUPUIS HONORED

Mr. Charles Dupuis, who for years has been connected with the French house of Pathe and has been Mr. Charles Pathe's right-hand man, has been appointed a director on the board of both the Pathe American corporation and also the Pathe Exchange, Inc.

Mr. Dupuis's entire business experience has been spent with the house of Pathe with the exception of a few years during which he was engaged in exploiting certain inventions of his own in connection with the motion picture business. Mr. Dupuis was sent by Mr. Pathe to this country to assume charge of the technical end of the business, which was formerly directed by Mr. Roussel.

HANDLING FILMS IN CUBA

The Favorite Players' Film Company, producing pictures featuring Carlyle Blackwell, has arranged with Ludwig Diller, of the Atlas Film Trading Company, to handle its films in Cuba and South America. Mr. Diller left for Havana last week, taking with him the four-part Favorite Players' Feature, "The Key to Yesterday."

ANOTHER "LIGHT" STORY

Announcement is made by the American Film Company of another installment in the popular "Light" series, in which "In the Daylight" and "In the Firelight" have already been seen. The forthcoming production, "In the Twilight," will be released on Feb. 15. It was produced under the direction of Thomas Ricketts, with the usual strong American cast.

UNIVERSAL EXCHANGE'S NEW RECORD

Beginning with the programme of the week of Jan. 4, the first week of 1915, the Universal Film Exchange of New York will be releasing for the first time in its history 105 reels a week. Since Mr. M. H. Hoffman became general manager of the exchange its activity has grown to such an extent that the extra number of reels was necessary to supply the demand for Universal service in Greater New York.

NEW UNIVERSAL FEATURE

Special Department Takes Control of Ditmar Films and Submarine Pictures

Two unusual feature attractions have just been secured by the Universal Feature Department, under the guiding hand of Ernest Shipman. They are the Ditmar Animal pictures, which have proven so successful at Wallack's Theater, and the Williamson Submarine pictures.

Companies are now being formed by the Universal to take the Williamson pictures all over the United States and Canada. Each company will consist of a lecturer, operator, manager and advance agent. The route will be laid out and booked like any touring dramatic production.

The Universal Company has also arranged with the Williamsons to exploit all new films which they may turn out.

FILM JARR STORIES

Vitagraph Company to Put Roy S. McCardell's Character in Film Series

The Vitagraph Company has made arrangements with Roy S. McCardell by which that humorist's famous newspaper character, Mr. Jarr, will be seen on the screen. A series of releases, each telling a complete story, is being prepared to show photoplay audiences Mr. Jarr and his many friends who have appeared in newspapers all over the country for years.

The first of the series will be "The Jarrs Discover Harlem;" the second, "Mr. Jarr Meets a Suffragette," and the third, "Jarr Goes to a Freak Ball." The stories will be produced in single-reel pictures, released every Monday, starting March 8.

CUSTER SURVIVOR SUES

LOS ANGELES (*Special*).—Alfred L. Chapman, who claims to be the only white survivor of Custer's last charge on the Little Big Horn River, Montana, thirty-eight years ago, has filed suit against the Universal Film Manufacturing Company for $5,000.

Chapman says the money is due him under an oral agreement with the company's manager, whereby he was to give the benefit of his knowledge of the battle and direct the reproduction of the scene for the motion picture camera.

PATHE OPENS MONTREAL OFFICE

Canadian exhibitors can now secure all Pathe pictures, with the exception of "The Exploits of Elaine," through the Pathe Famous Feature Film Syndicate, of Quebec, with offices at 33 Bleury Street, Montreal. This branch covers the territory of Quebec, Nova Scotia, New Brunswick, and Prince Edward Island, and is under the management of Leon G. Ouimet.

Pathe contemplates the opening of other Canadian branches in the near future.

OFF FOR THE COAST

Party of Famous Players' Notables on Cross Country Trip

Adolph Zukor, president of the Famous Players' Company; Mary Pickford, James Kirkwood, director, and Mrs. Pickford left New York last week for the West, Mr. Zukor stopping off at Chicago, while "Little Mary" and her mother and director continued to the Coast.

Rumor has it that some important developments will come of Mr. Zukor's visit to Chicago, where he will be the guest of Messrs. Jones, Linick and Schaefer, who control an important circuit of Western theaters. These rumors first found strength when Adolph Linick, secretary and treasurer of the company, recently came to New York to witness the first showing of "The Eternal City."

The Screen Club sent a beautiful basket of flowers to Miss Pickford, which arrived at the station just before the train pulled out. The little star was touched by the thoughtfulness and sent her love to all the boys at the club. The screeners also sent a wire of good wishes to James Kirkwood, their president, after the train left, so that it would reach him at Albany, to signify that their kind thoughts followed him.

SELIG FEATURE SHOWN

W. N. Selig Host at Private Showing of "The Carpet from Bagdad"

CHICAGO (*Special*).—To a specially invited party of notables, W. N. Selig recently exhibited his latest feature production, "The Carpet from Bagdad." Among those present were Clara Louise Burnham, Maude Radford Warren, Ray Long, editor of the *Red Book*, and Mrs. Long; Laurence Chambers, secretary of the Bobbs-Merrill Publishing Company, of Indianapolis; Edgar Rice Burroughs, author of "Tarzan of the Apes," and Mrs. Burroughs; Robert C. Eastman and J. A. Colvin, the new proprietors of the *Photoplay Magazine*; James Quirk, editor of the *Photoplay Magazine*; E. B. Hatrick, representing William Randolph Hearst, and Gilson Willets, author and scenario writer.

"The Carpet from Bagdad" is a Selig special, in five reels, the scenario being from the novel by Harold MacGrath, and featuring Kathlyn Williams, Eugenie Besserer, Charles Clary, Wheeler Oakman, and Guy Oliver. The date for the release of this new Selig special has not yet been announced.

LIFE-PHOTO ELECTION

Edward M. Roskam Again Heads Feature Producing Organization

Annual election of officers was held by the Life-Photo Film Corporation last week. The stockholders approved the conduct of the business during the past year by re-electing practically the entire official board. The officers for the ensuing year follow: Edward M. Roskam, president; Francis H. Tobias, first vice-president; L. Abrahams, second vice-president; Bernard Loewenthal, treasurer, and Jesse J. Goldberg, secretary.

It was decided at the meeting that the product of the company would soon be increased to two features, adapted from Broadway successes, each month. Arrangements are now under way for the release of the output.

PEARCE IN TOWN

Head of Exhibitors' League Here with M. A. Neff to Discuss State Body

President Marion S. Pearce, of the Exhibitors' League, with M. A. Neff, former head of the League, and at present head of the Ohio branch, were in New York last week to discuss plans for the next New York State Convention.

It is said that the conference resulted in a decision on the part of President Pearce that he would not interfere in the plans for the reorganization of the New York branch of the League.

EDITH STOREY IN A SCENE FROM "THE SILENT PLEA."
A Vitagraph Feature to Aid the Movement for Widowed Mothers' Allowances.

WITH THE FILM MEN

Starting a rumor in the film business nowadays is just like standing on a Broadway corner and persistently staring up at one of the tall buildings. A crowd soon collects and everybody is looking for something, they don't know what. Some of our wise acres heard that Louis J. Selznick, Adolph Zukor and Andrew J. Cobe would be in Chicago at the same time—and the rumor started. It didn't amount to much, at first, but it grew and grew until the most ridiculous mergers and combinations were freely spoken of as assured facts. Apparently the only fact in any of the stories is that the gentlemen above mentioned were in Chicago.

Let us hope that, no matter who has the controlling interest in the Universal stock, they may keep up the good work of progress which the company has been making of late. Improvement of pictures, *esprit de corps* of their office force, and a general movement along the lines that make for big success have been more noticeable in this organization than in any other concern of its kind and it would be too bad to undo the good work already accomplished.

Rumor, so well founded as to be almost a fact, has it that Walter Hoff Seely's Alco Company has found another bank roll in time to stop all proceedings against the company and will shortly clean up all outstanding obligations and start with a clean slate. The All Star Company will move its quarters to the Alco Building where it will be under Seely's eye and, rumor once more, start turning out eight or ten reels a week. Proctor W. Hansl, whom I remember as an expert writer of promotion literature and one of the organizers of the Colonial Film Company, becomes general manager of All Star and Joseph W. Farnham, to whose capabilities much of the former success of All Star was due, will hold an important position in the Alco organization where the services of practical film men are much needed.

Asked Bill Rayner how he got such an enormous crowd for the Du Barry showing at the Candler Theater, Sunday night—it was a record breaker. His answer was, "I am a showman."

C. J. Ver Halen, formerly Western manager for the News, has joined the staff of Universal and is now located in New York.

Wells Hawkes, of the Universal publicity staff, has been confined to his home with a severe attack of grippe.

The members of the Lubin Company set a good example to the other members of the moving picture profession by sending a goodly sum of money to the Actors' Home at West Brighton, Staten Island. H. A. D'Arcy, who took the donation to the home last week, suggests that, as the ranks of the industry are largely recruited from the legitimate stage, it is up to everyone to lend a hand and make a donation to this most worthy cause.

James McEnnery, head of the McEnnery syndicate, has answered the call of duty and goes to join the Thirty-first regiment of the British army, in which he holds a commission. He is an expert horseman and served during the Boer war on the staff of Lord Roberts.

Charles Feature Abrams is nothing if not original. Last year he gave all the boys of the trade press a handsome gold knife as a Christmas remembrance. This year he and Joe Miles presented their friends with a solid silver pencil bearing the inscription, "write Films Lloyds." Thanks, boys, for the kind thought. Trust that those who receive these gifts may always remember the injunction and write nothing but good about Films Lloyds.

Arthur Rosenbach has resigned as sales manager of the Excelsior Feature Film Company, and is now a member of the executive staff of the Alliance Films Corporation.

Mr. Rosenbach has a position with the Alliance similar to that held in circuses by the twenty-four hour man—that is he will be on the job all the time. He is familiar with the film business from every angle and should be a valuable addition to General Manager Cobe's forces.

Bosworth's special representative, Carl H. Pierce left for Richmond, Va., on Thursday to attend the opening of the new Strand Theater. The Strand is backed by the Norfolk capitalists J. C. and H. C. Hofheimer.

P. J. B.

BOSWORTH'S PLANS

Releases of Producing Organization Are Outlined for Next Three Months

With the signing of Fritzi Scheff, announced last week, the Bosworth Company completes its plans for the next three months' releases. These date from the release of "False Colors" recently, and "It's No Laughing Matter" this week.

Following them comes Hobart Bosworth in "Buckshot John," a virile dramatic concoction, full of red-blooded action and thrilling climaxes. Elsie Janis in "Caprices of Kitty," written and starred in by Miss Janis, will see the light of screen day, Monday, March 8. This is the first of the Bosworth-Janis series.

Lois Weber and Phillip Smalley in "Sunshine Molly" will be sent forth March 15. About March 27, Fritzi Scheff in "Pretty Mrs. Smith," will be the Bosworth unit on the Paramount programme, with Dustin Farnum following in a huge production of "Captain Courtesy." This first Farnum picture, according to all reports, is to be a massive enterprise. The first of the Bosworth-Morosco features, "Help Wanted," will be seen April 10, with Lois Meredith as the original star in the role she created.

Gordon Griffith in "Little Sunset" will be released during the beginning of the baseball season. As this is a Van Loan story and directly of interest to the baseball loving public, the release date was set back accordingly. Elsie Janis in "Betty in Search of a Thrill" comes next, with Adele Farrington in a comedy, "This Is the Life," following a week later.

Other Bosworth productions are "Wild Olive," with Peggy O'Neil; "Nearly a Lady," with Elsie Janis; Myrtle Stedman, Joseph Hay and Jack Conway in Jack London's "Smoke Bellew," and Leonore Ulrich in "Society Pilot," termed a sentimental romance.

CENTAUR'S NEW MANAGER

David Horsley, president of the Centaur Film Company, announces that in the reorganization of the company along lines of greater efficiency he has appointed Chester Beecroft general manager.

Mr. Beecroft has been connected with Mr. Horsley as advertising manager since the beginning of the Centaur Company, and during his incumbency has created an advertising and sales campaign for Mina films which has made them one of the best sellers among the comedy releases on the General Film programme. He has also made many suggestions for systematising the organization and for efficiency generally which have been accepted.

Old-timers in the picture industry will probably recall him as one of the first advertising men from the general field to enter the pictures, and will remember him as being in charge of that department with the Patents Company when it was organised. His work in the same capacity for the General Film Company will also be remembered as one of the most successful and original advertising campaigns ever produced for pictures. Among his other activities may be mentioned several years of newspaper work, manager for the *Billboard*, and publicity man for the Hotel Astor.

His success has been largely due to his slogan, "Make the advertising copy as original and as interesting as news matter."

MIRROR CLASS CIRCULATION PAYS

From San Francisco to New York are many water tanks. I know them all, as well as the one-night stands and big cities. Practically in every point I found The New York Dramatic Mirror, respected, relied upon, a factor as a clean representative dramatic paper. What impressed me was the class of its circulation. I use it now for my publicity in my Motion Picture interests for this reason.

The Mirror appeals to the many thousands of people I know throughout the U. S., who are in sympathy with my movement towards the wholesome uplift of the Photo Play Drama.

New York, Jan. 7, 1915 Gustave Hoffman

CALIFORNIA MOTION PICTURE CORPORATION
PRESENTS
BEATRIZ MICHELENA
GREATEST AND MOST BEAUTIFUL ARTIST NOW APPEARING IN MOTION PICTURES
MIGNON
IN THE FILM DRAMATIZATION OF THE FAMOUS GRAND OPERA ADAPTED FROM GOETHE'S MASTERPIECE "WILHELM MEISTER"

STUDIO GOSSIP

GEORGE FITZMAURICE,
Producer of Kleine's "Stop Thief."
Formerly of Pathe.

VERA LEWIS, for years on the legitimate stage, is now with Bosworth, Inc., playing important character roles. Miss Lewis will be seen in the "Caprices of Kitty," the first Bosworth release featuring Elsie Janis, and in "Betty in Search of a Thrill," in which Elsie Janis will also play the star role.

GEORGE LEDERER has turned down an opportunity to return to the musical comedy field, because, he says, "I am wedded to motion pictures." Mr. Lederer believes that with the production of Bayard Veiller's "The Fight," he will establish himself in the motion picture world. The production is in six parts.

CRIGHTON HALE, who starred in the Pathe production of "The Warning," has returned to the Pathe ranks to take an important part in "The Exploits of Elaine." Though only twenty-five years old, Hale has had a long stage career, starting when he was five years old with an appearance in "East Lynne." He made his screen debut under the direction of the Whartons and is now returning to them in "The Exploits of Elaine."

ASHLEY MILLER, Edison's veteran director and author, is to adapt and stage the Mrs. Fiske play, "In Spite of All," that will soon be made a three-reel Edison production. This is the third of a line of adaptations which Director Miller is handling in addition to his own scenarios. "My Friend from India" and "The Glory of Clementina," by William J. Locke, were also adapted and staged by Ashley Miller for the Edison Company.

LIONEL BARRYMORE will be seen in support of Lillian Russell in the film adaptation of "Wildfire" now being produced by the World Film Corporation.

LLOYD CARLETON is to direct the screen production of "A Grain of Dust" to be made by William Fox with Robert Edeson in the leading role. Claire Whitney, Byron Douglas, Edna Pendleton, Walter Hitchcock, Haron Walsh, Stuart Holmes, and Arthur Clifton are others who will be seen in this production.

WHILE PAUL SCARDON was appearing simultaneously in the feature "The Sins of the Mother," and the playlet "What the Moon Saw," at the Vitagraph Theater, discussion between several screeners brought out the fact that Scardon is one of the few screen stars who is willing to entirely submerge his personality for the sake of securing the make-up required by the story. Throughout his four years of studio work Paul Scardon, with his complete mastery of make-up, has never hesitated to adopt a different disguise for each role he plays, a sacrifice that means much to picture players who must depend on impressing photoplay patrons with their features to achieve personal popularity.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*).—One of the most interesting announcements of the week is that of Mack Sennett, the Keystone manager and director-in-chief. The magnificent success of "Tillie's Punctured Romance," pioneering in the field of comedy, has encouraged Mr. Sennett to continue along broader lines, and to put on more six-reel fun makers under the Keystone brand. One of these already is under way with Mr. Sennett superintending the big undertaking. The name and character of the big comedy will be announced later.

Louis Joseph Vance, the author who was bitten by the photoplay bug to the extent of preparing the "Trey o' Hearts" series for the Universal, has made complete surrender. He now is a producer. Not only has Mr. Vance formed a company here, but has arranged to market his product through the Paramount. Vance came to Los Angeles while Wilfred Lucas was putting on the "Trey o' Hearts." Becoming smitten, the author jumped into the game and engaged Mr. Lucas as his director general. The studio will be located in Los Angeles. T. McCulley, who acted as assistant to Mr. Lucas, will take over the Gold Seal brand and the company which includes Cleo Madison, Joe King and Edward Sloman.

Inceville simply arose with one accord and heaved holiday presents at Thomas Ince, the capable assistant, Eugene H. Allen; Harry Elwell, chief property man, and Tom Brierley, stage manager. In return the Inceville tree was found to be hung heavily with gifts for each employe. Thus far, very good, but when it comes to Prince O'Hara's delightful article regarding an immense eagle which swept down upon the proceedings and plucked a large candy cane from the tree, we will have to be excused. He must have meant an aeroplane.

Don Meaney says that the land purchased for Universal City is the very place where one of General John Fremont's lieutenants surrendered to the authority of General Kearney. We must believe it. It might prove that Don was an eye-witness, which would put a Doubting Thomas in the hole, as it were. Anyway the Universal is going to put the historical event into film at the very place which the Meaney finger points out as the famous landmark, including the monument and old Spanish ovens.

Paul M. Powell, the writer and critic who, as a friend of Griffith, became a student of the film game three years ago, afterwards taking up the art of directing at the Western Lubin studio, has joined Griffith at the Mutual studio and will direct a company there. Mr. Powell has a splended education, strong constructive power and is as temperamental as a kitten on sticky fly-paper.

Director Colin Campbell and an all-star Selig company, left Los Angeles for Panama, Jan. 4. The company will play two or more short pictures en route, on the train, at New Orleans and on the boat. The company will remain in the canal region until the nine-reel feature, "The Ne'er Do Well," is completed. In the big company en route are Kathlyn Williams, Wheeler Oakman, Harry Lonsdale, Frank Clark, Helen Castle and Sid Smith. Lanier Bartlett, photoplay editor of the Selig Edendale studio already is in Panama, in advance of the company, making preliminary arrangements for locations. Col. W. N. Selig met the company at New Orleans and attended to final details before the players set out on the long ocean voyage.

The colony livened up with the appearance of the Biograph bunch. Dell Henderson grew reckless and hired a limousine to make the rounds while Larry O'Sullivan put in quite a busy time in getting acquainted all over again, having missed the trip last year. The company, larger than ever, is spreading out over much territory to keep all the directors busy.

Ruth Ann Baldwin, of the West Coast Universal photoplay department, has gone to London, England, to confer with E. Phillips Oppenheim regarding a serial story he will write for a newspaper syndicate of this country, in connection with "The Black Box Mystery" series. Otis Turner is to put on the pictures.

Tom Mix, the dare-devil rider, film actor and director, is putting on a three-reel Selig Western at his studio in Glendale. The title is, "My Bunkie," and concerns the strenuous lives of two "punchers" who finally enter the U. S. cavalry in order to eat. Their adventures include new and novel Mix thrills.

Dorothy Gish is prancing about the Mutual studio once more, only a little worse for wear despite the fact that the big auto dragged her fifty feet and tore her side open. Although minus a small toe, Dorothy is herself again, doing her work with the same life and go which has characterized all her appearances in film pictures.

Don't know when Will M. Ritchie, the professional photoplay writer, wishes it announced that he has joined the Balboa as photoplay editor, but am waiting for permission to publish same.

Stella Raseto, whose popularity as a Selig leading woman has increased steadily since her first appearance on the screen has insured her life. "After one year of married life, I have decided to cover all risks," says Miss Raseto. We don't know what she means but her husband, Director E. J. LeSaint seems to be such a nice man.

Gregory Allen, who assisted Harry Carey in directing such features as "The Master Cracksman" and "McVeigh of the South Seas," arrived in Los Angeles from New York the past week and will settle here if his plans prove up. In addition to film work Mr. Allen is a master builder and an authority on studio sets. His work as a modeler also has attracted favorable attention.

Will W. Whalen, the writer, is getting his works on the screen. The Balboa company is filming Whalen's novel, "Ill-Starred Babbie," a realistic and stirring story of the big anthracite coal strike. There is plenty of action, delicate lights and shadows and fine characterisation.

In reply to recent queries: Courtney Foote still is playing at the Bosworth studio here. The six-cylinder Tom Fortune, so long with the Western Vitagraph, is with Lasky; previously announced. Wilbert Melville is sole manager of the Western Lubin studio, which he built personally at 4560 Pasadena Avenue. It's a wonder he wouldn't put his card in THE MIRROR and keep his friends posted. Harry Carey is in New York but may come to the Coast. He is changing companies. Marc Edmund Jones went to New York City two months ago and still is there. He expects to return to Los Angeles. For information regarding the Photoplay Authors' League write to Russell E. Smith, Mutual Studio, 4500 Sunset Boulevard, this city. Charles E. Van Loan, the short-story writer, has not entered the photoplay business. He merely sells his fiction for use on the screen.

W. E. WING.

RUTH, "THE GIRL DETECTIVE," IN "THE AFFAIR OF THE DESERTED HOUSE."
Initial Release on the New Kalem Detective Series.

LEADING
EDISON DIRECTORS
CURRENT RELEASES

Ashley Miller
"The Girl at the Key"
Jan. 9

Charles J. Brabin
"The Premature Compromise"—2 parts
Dec. 28

Richard Ridgely
"Young Mrs. Winthrop"—2 parts
Jan. 1

Charles H. France
"Curing the Cook"
Jan. 13

John H. Collins
"On Christmas Eve"
Dec. 16

Langdon West
"The Magnate of Paradise"
Jan. 8

Charles "Doc" Ranson
"Expensive Economy"
Jan. 6

JOSEPH W. SMILEY'S
LUBIN CO.
LUBIN STUDIO LUBINVILLE

Joseph W. Smiley
PRODUCER—LEADS

William W. Cohill
JUVENILE LEADS

John H. Smiley
CHARACTER LEADS

James J. Cassady
CHARACTERS

COMING RELEASES:
The HOUSE of DARKNESS—Multiple Reel
THE SORCERESS—Multiple Reel
THE PYTHONESS—Multiple Reel

A HEAD
A CURL
A SMILE

ELSIE MACLEOD
LEADS

CHARLES M. SEAY
EDISON DIRECTOR Current Releases
LENA—(3 parts)—Jan. 15
To Make the Nation Prosper—Jan. 18

SALLY CRUTE
LEADS EDISON
in "Colonel of the Red Hussars"

Eleanor Barry
CHARACTER LEADS
LUBIN FILM CO.

HERBERT SAUER
STAGE MANAGER
EDISON FILMS

THE FILM RECORD

FEATURES ON THE MARKET

Paramount Pictures.

(Lasky) H. B. Warner in The Ghostbreaker.
(Smalleys) Lois Weber in Palm Colors.
(Famous) Florence Reed in The Dancing Girl.
(Smalleys) Lois Weber in Aurora Leigh.
(Famous) Marie Doro in The Morals of Marcus.
(Lasky) Edith Taliaferro in Young Romance.
(Lasky) Marguerite Clark in The Goose Girl.
(Lasky) Edward Abeles in After Five.

General Film.

(Biograph) The Woman in Black.
(Biograph) Under the Gaslight.
(Vitagraph) The Little Angel of Canyon Creek.
(Vitagraph) The Sage Brush Gal.
(Vitagraph) How Clary Made Good.
(Vitagraph) Two Women.
(Edison) Hanlon Brothers Fantasma.
(Essanay) When Love and Honor Called.
(Kalem) The School for Scandal.
(Lubin) The White Mask.
(Lubin) The District Attorney.
(Lubin) The Valley of Lost Hope.

World Film.

(Calif.) Beatris Michelena in Mrs. Wiggs of the Cabbage Patch.
(Shubert) Bertlovyette in Famous Rulers of the World.
(Shubert) Clara Kimball Young in The Deep Purple.
(Shubert) Bertlovyette in New York and Its People.
(Calif.) Beatris Michelena in Mignon.
(Shubert) Bertlovyette in Great Americans—Past and Present.
(Shubert) Lillian Russell in Wildfire.
(Shubert) Bertlovyette in Famous Men of To-Day.

Sawyer, Inc.

Cecil Spooner in Nell of the Circus.
Spirit of the Conqueror.
Oath of the Sword.
Without Hope.
As a Man Sows.
The Lady of Lyons.

K. C. Booking Company.

The Spirit of the Penny.
The Span of Life.
The Coming Power.
The Little Jewess.
Lionel Barrymore in The Span of Life.
Beulah Poynter in Born Again.
Martia, or, The Destruction of Carthage.

Photo-Drama Company.

Kelcey and Shannon in After the Ball.

George Kleine.

Anthony Novelli in Julius Cæsar.
Howard Estabrook in Officer 666.

Universal.

Annette Kellermann in Neptune's Daughter.
Damon and Pythias.
Anna Little in Called Back.

Eclectic.

Miss Mara and Ernest Truex in The Quest of the Sacred Tear.
The Crown of Richard III.
Blanche Sweet and Thurlow Bergen in The Fireman and the Girl.
The Toymaker's Oath.
When Fate Was Kind.
More Than Queen.
The Stolen Birthright.

Warner's Features.

The Price He Paid (Ella Wheeler Wilcox).

LICENSED FILM RELEASES

Monday, Jan. 18.

(Bio.) The Undying Fire. Dr.
(Edison) To Make the Nation Prosper. Dr.
(Ess.) Bronchie and Her Dog. Com.
(Kalem) The Leech. Two parts. Dr.
(Lubin) Patsy Bolivar Series. No. 4. "Patsy's Vocation." Com.
(Pathe) Pathe's Daily News. No. 6. 1915.
(Selig) His Fighting Blood. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 5.
(Vita.) The Fates of Flora Fourdush. "A Race for Life." Part three of the "Ten Million Dollar Vitagraph Mystery" Serial. Com.

Tuesday, Jan. 19.

(Bio.) The Lady of Dreams. Two parts. Dr.
(Edison) Olive's Manufactured Mother. Ninth of "Olive's Opportunities" Series. Dr.
(Ess.) The Misfudged Mr. Hartley. Com.-Dr.
(Kalem) Cornelius and the Wild Man. Com.
(Kalem) A Night in New Jersey. Com.
(Lubin) Gus and the Anarchists. Com.
(Lubin) Cupid's Target. Com.
(Selig) Cactus Jim's Shop Girl. Com.
(Vita.) The Evil Men Do. (Broadway Star Feature.) Three parts. Dr.

Wednesday, Jan. 20.

(Edison) The Wonders of Magnetism. Edu.
(Edison) A Weighty Matter for a Detective. Com.
(Ess.) The Fable of "Hifaluting Tillie and Her Plain Parents." Com.
(Kalem) The Cabaret Singer. Two parts. Dr.
(Lubin) Her Wrestling Brothers. Two parts. Dr.
(Pathe) Pathe's Daily News. No. 8. 1915.
(Selig) Between Matinee and Night. Dr.
(Vita.) The Right Girl. Com.

Thursday, Jan. 21.

(Bio.) The Gang's New Member. Dr.
(Ess.) Sentimental Sophie. Com.
(Lubin) The Shanghaied Baby. Three parts. Dr.
(Mina) Dare-Devil Harry. Com.
(Selig) Hearst-Selig News Pictorial. No. 6.
(Vita.) The Navajo Ring. Dr.

Friday, Jan. 22.

(Bio.) Heart's Hunger. Dr.
(Edison) Tracked by the Hounds. Two parts. Dr.
(Ess.) The Lieutenant Governor. Two parts. Dr.
(Kalem) Cooky's Adventure. Com.
(Lubin) A Question of Conscience. Dr.
(Selig) Who Wants to Be a Hero? Farce-Com.
(Vita.) Wanted, a Nurse. Com.

Saturday, Jan. 23.

(Bio.) His Night Out. Com.
(Bio.) In the Boarding House. Dr.
(Edison) Mr. Daly's Wedding Day. Dr.
(Ess.) Broncho Billy and the Baby. (Reg. in U. S. Patent Office.) Dr.
(Kalem) The Fast Mail's Danger. (Eleventh of the "Hazards of Helen" Series.) Dr.
(Lubin) Shoddy, the Tailor. Com.
(Selig) The Primitive Way. Dr.
(Vita.) War. Two parts. Com.

MUTUAL FILM RELEASES

Monday, Jan. 18.

(Amer.) Refining Fires. Two parts. Dr.
(Keystone) (Title not announced.)
(Rell.) Mutual Monographs No. 1. "With Julian Street and Wallace Morgan." Top.

Tuesday, Jan. 19.

(Beauty) A Girl and Two Boys. Dr.
(Maj.) On the Table Top. Dr.
(Than.) Craft vs. Love. Two parts. Dr.

Wednesday, Jan. 20.

(Amer.) The Crucifixion of Al Brady. Dr.
(Broncho) A Lucky Blowout. Two parts. Dr.
(Rell.) The Sea Brat. Dr.

Thursday, Jan. 21.

(Domino) The Still on Sunset Mountain. Two parts. Dr.
(Keystone) (Title not announced.)
(Mutual) Weekly, No. 5.

Friday, Jan. 22.

(Kay-Bee) Sergeant Jim's Horse. Dr.
(Kay-Bee) The Man Who Died. Dr.
(Princess) An Innocent Burglar. Dr.
(Rell.) After Twenty Years. Dr.

Saturday, Jan. 23.

(Keystone) (Title not announced.)
(Rell.) The Craven. Two parts. Dr.
(Royal) Her Hero. Com.

UNIVERSAL FILM RELEASES

Monday, Jan. 18.

(Imp.) On Dangerous Ground. Com.-Dr.
(Joker) The Hicktown Rivals. Com.
(Victor) Father's Three. Two parts. Com.-Dr.

Tuesday, Jan. 19.

(Big "U") The Dear Old Hypocrite. Dr.
(Gold Seal) Smugglers' Island. Two parts. Dr.
(Nestor) When Cupid Caught a Thief. Com.

Wednesday, Jan. 20.

(Animated Weekly) No. 150.
(Rex) The Lone Game. Two parts. Dr.
(L-Ko) Every Inch a Hero. Com.

Thursday, Jan. 21.

(Big "U") Their Island of Happiness. Two parts. Dr.
(Rex) Six Months to Live. Dr.
(Sterling) Dude Rudies. Com.

Friday, Jan. 22.

(Imp) The House of Fear. Three parts. Melodr.
(Nestor) When the Deacon Swore. Com.
(Victor) No release this week.

Saturday, Jan. 23.

(Rex) Old Pen-Lee's Will. Two parts. Dr.
(Joker) Pants and Pajamas. Com.
(Powers) Uncle Sam's Phenomenal Achievement. Edu.

INDEPENDENT FILMS

Pete, the Pedal Polisher (Pathe).—Pathe, too, has "failed for a comic" and copious comedy that originated in California and their maiden effort in this direction is worth better than the average of most producers who have been at this style of film for a very long time. The last word in clever subtitles, a distinctive climax and an unbeatable cast of unusually excellent comedians to make this a snappy effort of the hit-and-slam order. Pete takes the place of his shoe-polishing friend while the latter goes to the "pictures," which is plainly but sartorially up-to-date. What happens to him in his new vocation is what comes into the mind of the director on the spur of the moment. The effect is the laughable broken-pedge referred to above. P.

Brass Buttons (Beauty, Dec. 22).—Each of the rivals for the girl's hand dons a policeman's and fireman's uniform, and in this manner hopes to win her affections. His light drama intent is lost in the exaggeration of the type. However, as such efforts go it is not bad and, despite its lack of reality, is right amusing. Webster Campbell, Virginia Kirtley, and Joseph Harris are the principals. Discovering the imposition the principals. Discovering the imposition the rival is working he decides to arrest the fireman, but his appearance at the landowner's home is greeted by his own incarceration. It is indelibly stamped with the "Beauty" color and ends most of excellent photography. P.

The Runaway Leopard (Eclectic).—A part-reel film being a release of the successful animal comedy of some two years back. The leopard becomes loose in a boarding house and raises all sorts of trouble and laughter. It is split with a scenic subject.

MUTUAL FILMS

The Unseen Vengeance (American, Dec. 26).—Sketchy development, with long lapses of time and little explaining to make the characters plausible, is the chief weakness of this drama, sufficiently well acted by Harry Von Meter, Vivian Rich, Charlotte Burton, Jack Richardson, and others. An author is inspired by the daughter of a Russian political refugee to write a novel, and then very foolishly he falls in love with his heroine and neglects his wife, a mistake for which he pays dearly. Deserted and ruined by Olga, who has become a celebrated actress, Holland is fortunate enough to win the forgiveness of his wife. Some of the scenes have dramatic possibilities, but in its entirety the story is not impressive. P.

The Silent Way (American, Dec. 19).—Winnifred Greenwood is given a difficult task in this film that requires the portrayal of a young woman in the next to the last stages of tuberculosis. Do what she may, Miss Greenwood looks altogether too pretty and healthy to suggest an invalid with one foot in the grave. She goes West to be cured, but continues to grow worse until an educated Indian has her kidnapped and held by other Indians, who show her what life in the open really is. After a few months of hard exercise, followed by simple food and sleep in a tent, recovery is complete. The cowboys are on the point of hanging the Indian because he stole the girl, but change their minds on learning that he saved her life in the silent way. Ed. Coxen and George Field assist Miss Greenwood in this picture. D.

Selig

DON'T BE A TELEGRAPH POLE AND STAND STILL; BE A LIVE WIRE AND HUM.—Selig Snapshots.

Selig Regular Program for Week of Jan. 25-30

Brilliant 4-Color Selig Posters Ready for Shipment on all Releases. Order from Your Exchange or from This Office.

A Selig Two-Reel Drama — RELEASED MONDAY, JANUARY 25

THE SPIRIT OF THE VIOLIN

Written by JAMES OLIVER CURWOOD

A most remarkable and picturesque Selig production, which is descriptive of frontier life when our pioneer forefathers carved out their homes in the western wilds.—John Graham, the pioneer, is wrongfully accused of a crime and sentenced to prison for life. His noble wife fights for a livelihood and is importuned to become the mate of a scoundrelly gambler. She keeps her faith and when Graham's innocence is proved, they make up for deferred happiness.

Latest War Pictures
HEARST-SELIG NEWS PICTORIAL No. 7
Released Monday, Jan. 25. One Reel
A. E. Wallace, the Hearst-Selig camera man, sends additional war pictures taken by Imperial authority of the Kaiser. Also news pictures from world's centers.

A Selig Farce-Comedy
THE GRIZZLY GULCH CHARIOT RACE
Released Tuesday, Jan. 26. One Reel
Two cowboy rivals engage in a home-made chariot race to decide who shall marry a buxom maid. "Hiram," a "dark horse," enters the contest and carries off the prize.—It's a comical picture.

A Selig Drama
HEART'S DESIRE
Released Wednesday, Jan. 27. One Reel
The pretty secretary of a society woman is loved by the son of her employer. She discourages and he marches frantically. A toy balloon with a message attached happily reunites them.

Pictures from War-Swept Europe
HEARST-SELIG NEWS PICTORIAL No. 8
Released Thursday, Jan. 28. One Reel
More news pictures from the world's Capitals; also additional authorized war news scenes stamped with German Imperial authority.

A Selig Farce-Comedy
SHE WANTED TO BE A WIDOW
Released Friday, Jan. 29. One Reel
A refreshing and remarkably funny Selig comedy from the pen of W. E. WING, and acted by the popular Selig company. Of course, it's an exaggerated plot, but it's full of laughs and comical situations.

A Selig Melodrama
THE HUT IN SYCAMORE GAP
Released Saturday, Jan. 30. One Reel
The story of a crooked banker who deals with counterfeiters and his final detection by secret service operatives. A pretty and attractive love story runs through the picture.

All Selig Releases Through General Film Co.

THE SELIG POLYSCOPE COMPANY
Executive Offices: Chicago, Ill., 20 East Randolph Street

Emmett Campbell Hall
PHOTOPLAYWRIGHT—Lubin Company
CURRENT RELEASES: A SOLDIER OF PEACE (2 parts) THE FRIENDSHIP OF LAMOND (2 parts)

ROBERT EDESON

FRANK POWELL
Feature Producer—The Box Office Attraction Co.
COMING "A Fool There Was" *IN PREPARATION* Wilton Lackaye in "The Children of the Ghetto"

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PRODUCER
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LOUISE HUFF
LEADS—LUBIN PHOTOPLAYS

FEATURE FILMS OF THE WEEK

"The Girl of the Golden West" a Lasky-Belasco Production, Receives Unstinted Praise—Arbuckle Has Good Role in "It's No Laughing Matter"—"The Deep Purple" Goes Deep Into the Underworld—Mother's "Roses"

"THE GIRL OF THE GOLDEN WEST"

Drama in Five Parts. Based on the Play of the Same Name. Produced by the Jesse L. Lasky Feature Play Company. Directed by Cecil B. De Mille.

The Girl ..... Mabel Van Buren
Rance ..... Theodore Roberts
Ramerres ..... House Peters
Wowkle ..... Anita King
Sidney Duck ..... Sydney Deane
Ashby ..... Billy Elmer
Nina ..... Jeanne McPherson
Castro ..... Raymond Hatton
Senora Slim ..... Dick Lodtrange
Nick, the Bartender ..... Tex Driscol
Antonio ..... Art Ortego
Stage Coach Driver ..... John Ortego
Guard ..... James Griswold
Old Minstrel ..... Ed. Harley

"The Girl of the Golden West" in picture form is much more than a photographed transcript of the famous play. It really brings the Golden West into the theater, thereby fulfilling the promise of the second part of the title without, as audiences will soon learn, losing the force of the story of The Girl, the sheriff and the road agent. Cecil B. De Mille never made a truer adaptation of a play, following the story in its essentials and amplifying, as only pictures can amplify, the action that in a stage production must be omitted. He has been liberal in his use of glorious California locations and free in the development of the story, looking at it from the viewpoint of a maker of photoplays determined to utilize the best possibilities of his medium. He treated the subject from a new angle and audiences, no matter how many times they have seen the drama on the stage, will find in the film version novelty and dramatic force. "The Girl of the Golden West" is as fresh as though it were written yesterday.

The picture imparts the atmosphere of the unstable West; it is colorful in the extreme with a number of lighting effects that must delight the eye by reason of their oddity and attractiveness, and it is strong in the climactic moments shared in common with the play. Early scenes serve the useful purpose of revealing the natures of The Girl, Rance and Ramerres and give adequate preparation for the series of dramatic incidents without which the story would not be itself; but something else far less moving. The real test of Director De Mille's treatment of the plot comes when events are narrowing down to a definite issue, for then the picture must inevitably invite comparison with the stage drama.

Prior to the happenings in The Girl's home on the evening that Romerres was obliged to remain there on account of a snowstorm, it was important to convince an audience of the genuine innocence of The Girl and the latent manliness of her visitor, despite his unsavory record. This had been done in a manner that aroused sympathy for and understanding of both characters. The audience never for a moment wants Ramerres to pay the penalty for his misdeeds, and it has no difficulty in comprehending the young woman's conflicting emotions when the sheriff appears and she learns the true identity of her guest. The insight that we have been given into the characters is of great value in creating interest in this tense situation, although one may not realise it at the time. A "punch" that we can feel as well as see is the natural crisis of cumulative scenes.

And to the same comprehensive development may be attributed the suspense with which one watches the sheriff and The Girl drawing cards to settle the fate of Ramerres. A human life is at stake; but that is an everyday occurrence in photoplays. The difference in this instance is that we become keenly concerned in the affairs of the people involved, and quite agree with The Girl that she is justified in pulling the right card from her stocking if she cannot draw it from the pack. Nor is the film allowed to drag for want of exciting action after the fateful card game. It still remains for Ramerres to ride for liberty with a posse at his heels; for him to be sentenced to death and saved by The Girl, who appeals to the sheriff's sense of fair play, on the grounds that she won the game and with it the man.

The sheriff of Theodore Roberts is a sterling piece of photoplay acting, notably in the final scenes which find the dominant man transformed into a feeble drunkard. As Ramerres, House Peters acts with sincerety and the role profits by his engagingly frank personality. Mabel Van Buren plays The Girl exceedingly well, bringing out the sound qualities of a young woman who places morals above manners. D.

"IT'S NO LAUGHING MATTER"

Comedy in Four Parts. Written and Directed by Lois Weber for Bosworth, Inc.

Hi Judd ..... Maclyn Arbuckle
Mrs. Judd ..... Cora Drew
Bess Judd ..... Myrtle Stedman
Jim Skinner ..... Charles Marriott
Widow Wilkins ..... Adele Farrington
Sam ..... Frank Elliott

In writing "It's No Laughing Matter," Lois Weber evidently intended that Maclyn Arbuckle should have a part giving free play to his generous comedy attainments. She succeeded admirably. She wrote a photoplay around the personality of a star that serves its first purpose, and at the same time is far superior to most made-to-order vehicles. It possesses a rare ingredient in films of any description, whatever their inspiration—true character drawing. The story is slight, but the humor is abundant, because of the playing of Mr. Arbuckle and because of the thoroughly realistic treatment given incidents of rural life. "It's No Laughing Matter" is a comedy of character enacted in surroundings that will look like home to anyone who has lived in a village where the post office and the general store are under the same roof. It will seem yet more like home when one meets old-time neighbors seated on sugar barrels while they swap stories between whiffs on corncob pipes.

A rural atmosphere is by no means a novelty in photoplays; but seldom has it been created with an equal accuracy of detail, and still more exceptional are such lifelike types as Hi Judd, the postmaster; Mrs. Judd, his wife, and Sam, the hardened young man from the city, who almost runs away with Hi's pretty daughter. Even the people of lesser importance seem as natural a part of the picture as the furnishings of the Judds' quaint farmhouse parlor.

Old Sunshine, as Judd is called by his friends, is a unique, lovable character. He has a highly developed sense of humor and expansive sympathies that go out to every one in town who needs help. Both qualities aggravate the punctilious Mrs. Judd; for his sense of humor leads him to write funny little verses when he might be working, and his interest in his neighbors makes him late for meals far too often. At the most inopportune moment some incident gives Judd an idea for a four-line verse, and he stops to write it down in the book he always carries in his vest pocket. The rhymes amuse his friends and they amuse the audience when thrown on the screen; but to Mrs. Judd they are worse than useless nonsense.

Two misfortunes threaten Old Sunshine. The loss of his place as postmaster, owing to a change of administration, is one; the affair between his daughter Bess and the new ticket agent is the other. The last reel becomes a chapter of calamities in which Jim Skinner gets the postmastership, the local bank fails, Hi has no money to pay the mortgage on his house, and Bess seems to have deserted her worthy sweetheart for the good-for-nothing chap from the city. The girl is saved, however, when the wife and baby of the young man come to town, and then she solves her father's problems by selling his verses to a publication, which wants to buy more of the same kind.

Each of the four reels has a fair share of cleverly acted scenes, such as that in which Mrs. Judd attempts to improve her husband's table manners for the benefit of their new boarder. D.

DAVID BELASCO'S "GIRL OF THE GOLDEN WEST" ON THE SCREEN.
Feature Production by the Jesse L. Lasky Feature Play Company.

"THE DEEP PURPLE"

A Five-Part Drama Adapted from the Play of the Same Name by Paul Armstrong and Wilson Mizner, in Which the World Film Corporation Presents Clara Kimball Young.

Doris Moore ..... Clara Kimball Young
Rev. Moore, her father ..... Edward M. Kimball
William Lake ..... Milton Sills
Harry Leland ..... Crauford Kent
Gordon Layjack ..... De Witt Jennings
Pat Connolly ..... Walter Craven
Pop Clark ..... W. J. Ferguson
Mrs. Lake ..... Mrs. E. M. Kimball
Ruth Lake ..... May Hopkins
Kate Fallon ..... Grace Ayleworth

There will be no excuse for future generations of our country cousins being taken in by that old, old form of chicanery known in underworld parlance as the "Badger Game," that is provided they see this altogether too long depiction of the methods of smooth crooks in obtaining easy money. Though almost as old as the world, and, although there is no scientific record of the fact, the Badger Game is so simple and so based on human frailty that there can be little doubt that it was practised by the first wily tricksters 'neath the shades of the Pyramids in the beginning of the world's history. It is known in police circles that it is still extensively practised in all of our large cities to-day, and it is to be hoped that its detailed presentation in this picture will so educate the public that it will automatically exterminate itself.

Besides the crook feature there is also a charming little love story, in which Miss Young is so delightful that the onlooker is completely enthralled with her "chic" grace and "piquant" personality.

The story deals with a small country church out in New Jersey very much in need of a new organ. The rector and his daughter, Miss Young, are taken in by a fake organ concern selling on the installment plan. The crook solicitor of this concern visits the parish, sells an organ, gets the first installment of $200, wins the love of the rector's daughter, and persuades her to elope with him to New York, where he places her in a boarding-house frequented by the gang of crooks. William Lake, who has made his stake at Goldfields, decides to come home. A confederate of the gang of crooks telegraphs his departure, and on his arrival in New York he is shadowed by one of the crooks.

Leland, the crook Lothario, tells the rector's daughter that Lake was his partner, and had stolen his share of their gold mine, and persuades her to induce Lake to visit the crook's apartment with a false story. Lake accedes to the wiles of the pretty girl, and accompanies her to the apartment, when Leland suddenly enters, alleging that he is the girl's husband, and demanding blackmail to avoid scandal. The girl in her innocence gives the game away, Lake is blackjacked and robbed, and the girl locked in a closet. Frisco Kate, the boarding-house keeper, is incensed at the gang using such a clean, innocent young girl, and discloses the nefarious scheme to the police, after first rescuing Lake and the girl from the house.

The girl's father comes to the city in search of his daughter, and first visits the office of the fake organ concern, only to find that it has been raided by the police. He is taken to headquarters by a detective, and while lodging a complaint sees his daughter and Lake standing in front of the desk lodging a complaint against the crooks who have been captured by the police.

Lake and the girl fall in love, and to celebrate his good fortune he donates a handsome pipe organ to the church, and the picture fades from the screen in a beautiful allegorical picture of Miss Young as St. Cecelia.

The acting throughout is good, and much attention has been given to realistic details. W. J. Ferguson deserves especial mention for his excellent characterization of the sanctimonious crook, "Pop Clark." The settings and photography are good. The director was James Young. E.

The Grand Opera House, Columbus, O., is now the New Grand, and feature pictures are the attraction. The house seats two thousand, making it among the largest exclusive motion picture theaters in the State. The price scale ranges from 5 to 20 cents.

BROADWAY STAR FEATURE
"Mother's Roses"

Drama in Four Parts, Produced by the Vitagraph Company from a Scenario by William Addison Lathrop. Directed by Theodore Marston.

Mother ..... Mary Maurice
John Morrison, banker and broker ..... Frank Currier
Helen Morrison, their daughter ..... Dorothy Kelly
Payne Morrison, their son ..... James Morrison
Spencer Delevan, a Wall Street power ..... Anders Randolf
Marie Stanley, Delevan's stenographer ..... Ethel Lloyd
Paul Hutchinson, Delevan's lawyer ..... George Cooper
Dr. Edwards ..... George S. Stevens

The scenario awarded the third prize in the Vitagraph-*Evening Sun* contest may be classified as sentimental melodrama, in which the most persuasive appeal to the sympathies lies in the mutual love of a mother and her children. The idea behind the story is wholesome, and, in the main, appropriately expressed, granting, of course, the appropriateness of much obvious pathos in a story based on elemental emotions. Two characters are played with such a wealth of feeling that it would be difficult to overestimate their importance in giving the picture the interest which it unquestionably possesses—those of the mother in the hands of Mary Maurice, and the husband portrayed by Frank Currier. These two are in reality the central figures in William Addison Lathrop's photoplay. The reverence with which they are regarded becomes the guiding influence at critical moments in the lives of their children. Roses, always associated with mother, are made the physical means of arousing a slumbering conscience.

By way of illustrating this influence, rather than to advance the plot, the son, Payne Morrison, is taken to a gay party and nearly swept out of the path of good behavior when the rosebud pinned on his coat lapel by his mother completely sobers him. This is not life, but perhaps it is morally beneficial to pretend otherwise. And in the case of the daughter, Helen, the sight and fragrance of a rose is yet more potent. Delevan, the partner to a proposed elopement, wears a rose in his buttonhole, and the suggestion of the flower is enough to cause Helen to change her mind, although the car waits at the door. This might be harder to credit were an audience made to feel that the girl really loves Delevan. As it is, the love affair is a bit too ambiguous.

At the basis of the plot is one unconscious bit of humor that recalls the old joke about the merits of a Bible as a safe hiding-place. One of the first incidents in the picture shows mother receiving a stock certificate from her husband. She places it between the leaves of a Bible, and there it remains undisturbed while many things happen. Delevan is opposed as a suitor for Helen's hand, because Payne, her brother, knows him to be a coward. Mother dies, grief causes the loss of her aged husband's mind, and Payne takes charge of the brokerage business. A second attempted elopement having failed, Delevan, a power in Wall Street, plans to ruin the Morrisons, and is on the verge of success when the stock, that all this while has been secreted in the Bible, is found. It saves the day, but not for Delevan.

Despite the dominant sentiment in this story, there are occasional scenes of dramatic effectivepess capably handled by Anders Randolf, James Morrison, and Dorothy Kelly, among others. Ethel Lloyd, as Delevan's stenographer, in love with her employer, has an unfortunate role in which a too tragic grief appeals to an audience's sense of humor at the wrong time. D.

NEWSY NOTES

C. I. Howel, manager of the Kansas City Motion Picture Company, with headquarters in Wichita, has left that city. Our Wichita correspondent, D. O. Metz, states that several persons in that city are anxious to see Mr. Howel.

The Itala Film Company of America, Harry R. Raver, Director-General, has moved from the Candler Building to the World Tower, 110 West Fortieth Street, occupying suite 2402.

Charged with having cashed a forged check on the Kenyon Hotel, C. S. Page, described as general manager of the Arrowhead Motion Picture Company, found himself in the custody of the police at Salt Lake City, Utah, last week.

James L. Drohen, of Dunkirk, N. Y., who owns and operates moving picture theaters throughout southwestern New York, has leased the Samuel's Opera House, of Jamestown, N. Y., for a period of two years, with the option of three years more, if desired. The lease was made with A. N. Broadhead, who owns the building, and it took effect on Dec. 1.

The Strand Amusement Company has erected a theater, seating four hundred, in Salamanca, N. Y., which will open Jan. 1 with H. M. Goodman as manager.

Kindly mention DRAMATIC MIRROR when you write advertisers.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

There's a new sort of venture on the tapis, Lucian—a new sort of venture! Photoplay authors are being asked to invest in stock. A Western swindler thinks so much of the poor, the humble, the impecunious wielder of the pen, that he offers his stock at so much a share likely "to become par within a very short space of time." It's an organization for photoplay authors, you know. It is incorporated, and after you pay your good money for tuition in the art of writing 'em, you are given a "feeler," or prospectus. This prospectus is printed in parchment paper, and for 10 cents a share you can get a nice bundle of lithographed stock, which will, to quote, "ultimately provide an annuity for you in your old age." There have been a great many stock jobbing propositions with a motion picture background; but, until lately, these allurements have been directed to the general "sucker list." Now, the photoplay-wrights and the would-be photoplay-wrights are being given attention. Unfortunately, there seems to be an existing impression that all branches of the photoplay art are identified with riches; that all one has to do is to rub the Aladdin's lamp in Filmland and the gold-laden genii will spring from out of the earth. There was never a greater fallacy. Those entertaining stories of motion picture finance are myths. The manufacturers have earned their revenues by business ability, hard work, or, to quote the poet: "They, while their companions slept, were toiling upward in the night." No one has become rich overnight through investments in motion pictures; no photoplay author will achieve fortune by purchasing the stock offered by any "association." Uncle Sam is going to get some of these sharks before so very long. In the meantime, don't let these stock-jobbing swindlers put one over on you. Russel E. Smith, who has put in some mighty good licks recently against the mail-order "colleges," of off-color variety, writes: "Every advertising manager of every magazine in this country has agreed to me to cut out all 'school' advertising pursuant to my expose of them, acting on the information I have furnished them." If Mr. Smith has accomplished this he has earned the gratitude of all scribes. He is doing a good work in any event.

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That Word "Technique."

A Chicago newspaper in a page advertisement directed to photoplay authors says: "If your plot is good and the technique poor, the chances are one hundred to one that it will be returned to you." The Chicago newspaper is dead wrong. If the plot is *good*, and the technique is poor, the chances are a hundred to one that the story will be retained. There are a number of skilled writers who can furnish the necessary technique, and *good* plots are few and far between. In fact, during the latter part of 1914, Frank E. Woods, editor for the Mutual Film Corporation, advertised for just synopses which outlined the plot, and we are in a position to know that in several instances he paid as high a price for the plot minus the technique, as had been paid for a so-called "working script." We are not arguing in favor of the synopsis only. But we do contend that the advertisement appearing in the Chicago newspaper was wrong, and it was not the advertisement for a "correspondence school," either. There is a natural feeling of work well and artistically performed when the "working script" is correctly drawn and successfully marketed. One is not a real-for-sure photoplay author until he or she is able to write a script technically correct. But if the author is lame in technique, and strong on story and plot, his or her work will be sought for by any editor worthy of the name. A *good* plot is like manna in the wilderness.

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"That Word" Continued.

Probably the most unpopular word in the English language is that word "technique." Whenever a particularly pleasing photoplay comes along, one that everybody likes, and one that everybody tells everybody else to be sure and see, some one is sure to rise up in a club meeting, or elsewhere, and assert that "Bill Smith has thrown technique to the winds in that play." Or that "Samanthy Spiffins has no ideas at all of proper construction." Ever know it to fail? Neither did we! One authority truthfully says: "What is technique but merely the method of performance in any art." People who have taken the pains to know their trade well, whether they are actors, plumbers, printers, or carpenters, have some technique. Those who simply rush in blindly and dash off something have not. There is too much of the confusing of technique with rock-bound rules. Methods or technique must progress. The technique of photoplay-writing to-day is a different thing from what it was in the days of the "Comet" Film Company, for example, and something new is continually occurring. Just the same, whenever some strikingly original photoplay, or some innovation, or advancement is noted, up jumps the self-constituted critic with the same ancient wail: "The director and author have absolutely ignored all technique." Break a few petty rules and the cry starts. A good stage play or a good photoplay was never written yet without plotting and planning—some method was arrived at to present the story, whether it be in plain synopsis, or in detailed script. And that very method, that planning, proves that "all technique has not been cast to the winds."

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Word from Willis.

"You deserve praise for your stand on the word 'movies,'" writes Mr. F. McGrew Willis, successful photoplay author. "Efforts to elevate the screen by the talk that calling 'em 'movies' will have a tendency to lower the dignity of motion pictures does not impress me very favorably. To my notion the pictures are not going to lose any prestige except by the continual marketing of mediocre films. To the millions of picture fans throughout the country they will be known as 'movies,' until a word more 'expressive' and more 'dignified' is coined. The word movies has come so generally into use in every walk of life that it is very doubtful if any word that might be coined would be substituted by those employing the term. If 'movies' is slang, let us admit it. Any slang that adds more expression than the original word, is easier to say and easier to understand ought to be welcomed. Let those in favor of a change when speaking of a movie show, call it the Kineo. Add s for the plural. Thus we drop the ie, give the s that remains a little harder sound, and at one fell stroke add dignity to the pictures, and possibly happiness to those who are eager to uphold said dignity. Before attempting to do away with anything, let us suggest something to take its place. In the meantime, why not let the 'movies' remain undignified? Express the appreciation of the writers to the author of the article in Comment and Suggestion concerning high-salaried authors employed at fabulous prices to write serials and features. Too much comment cannot be said against this trading in names, and it is injuring the motion picture more than any one thing. Also, any play that has been produced, appears to be good enough to try out in motion pictures, but so far very little effort has been made to secure original material of four, five, or six reels. However, the market has opened to some extent. I would like to see the market for real features opened to all recognized photoplay authors, and while I have no objection to a lot of plays and books that have been produced, yet to those who have seen them on the stage or read the books, they are hardly worth seeing. I say this on the principle that remembering them, you are bound to anticipate them, scene by scene, as the play is flashed on the screen. When any change from the original play appears, you can be sure that some author, to you unknown, has sat up nights trying to put something good in the piece. And the novelist or original playwright takes all the credit."

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Looking Over the Field.

Why write scripts on onion skin, filmsy, or tinted paper? We ask this question after reading numerous Artistic-Ending scripts. They "went" in THE MIRROR contest, but will not always go in film editorial offices.

How many scenes in a reel? We've answered that question full many times and oft. It depends on the length of the scenes. Write the correct number of scenes you need in your story, and the concern that wishes a greater number can split 'em up.

Yes, many editors will buy photoplays, permitting the authors to retain the fiction rights. Write into your copyright waiver, "fiction rights reserved." If not agreeable with the editor, you'll hear from it.

Thanks to all our friends for Christmas and New Year's cards which bore messages of good cheer and encouragement. It is nice to know that you are in the thoughts of others, and that your humble efforts to be entertaining and instructive are appreciated. It is not so easy to grind out this dope every week, as you might believe and to know that your work pleases at least a minority is gratifying. Thanks everybody, once again!

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Hall of Fame.

Mrs. Luella Parsons is editing a page for photoplay authors published every Sunday by the Chicago *Herald*. The page is attractive and instructive.

Wallace C. Clifton, Pacific Coast writer, has been turning out some nifty photoplays the past year. His friends have called attention to this fact, but that is unnecessary. Every one knows it.

Bill Wing has stirred up Congressman Stevens, of California, who will press the Willis bill for photoplay copyright, as Mr. Willis has resigned from Congress to assume his duties as Governor of Ohio. Every author should put his shoulder to the wheel to get this bill out of committee.

Emily Brown Heininger, writer of many comedies, is free-lancing it and never was so prosperous.

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Cora Drew's Opinion.

Cora Drew asserts that studios that hold scripts for months are not fair. In *The Script* she writes: "Many photoplay scripts are held for months by some of the studios. Other studios claim that it is possible to read, return, or accept within a few weeks. It has become a habit with some studios that scripts are held so long that they have lost their value to any company; yet if taken and produced at first would have been valuable and 'within demand of the market.' An editor who considers a story worth while and buys it takes the same chance any other business man does. The editor who holds a script to see if he can place it, until it is of no use to another company, takes no chance. He is betting on a sure thing, and that isn't considered fair. If an editor likes my story, wants to find a home for it and takes it in the end I am glad to let him keep it for years, but I question his right to keep it until it is useless and then return it. If I buy a pair of shoes, do not wear them, and the style changes, is that any reason that I should expect the merchant to take them back? If I have a charge account and keep them for a year, have I a right to return them as soon as they are out of date? What is the difference, pray? I am sure we all feel the same on that subject. And then, too, it is not always the editor, but the 'man higher up' who is at fault. An editor cannot always convince the 'boss' that he is lessening his supply from the best sources through such a method. I hope some of the higher-ups will read this and think it over! No author, however small, likes to feel he is dropping his script into the bottomless pit when he sends it to a company that may hold it beyond the period of reason. Hence the switching of his market. I am glad to see in print the thought that 'a seal does not sell a script,' for a number of people seem to think we feel that a seal is an 'open sesame' to sales. Whether there is a seal or no seal the story must be worth while."

The editor creates the script market, and we must abide by market regulations. However, as we have said time and again, scripts repose too long in many sanctums. Ten to one they are safe, and the longer they remain with the editor the brighter the dreams of the scribbler, but sometimes there are sad awakenings. Editorial systems are improved, and the script that remains over two weeks in an office without author's notification, will be an exception ere long. And we agree also on the "seal" comment. A seal will *not* sell a script!

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Be True to Life.

You may be great on skilled technique and unmentionable when it comes to good judgment. Your title may be fine and dandy, your cast just right, your synopsis passable, and then in your detailed action you may lack discrimination—in other words, good common sense. We read a script the other day that at first glance bore the earmarks of being exceptional. But scene by scene the author was artificial, scene by scene, he made his characters perform "stunts" that were not true to life. He possessed what we call the habit of exaggeration. His impression evidently was, and is that no matter how good the plot or idea, Jim and Nell must be made to move through a series of forced situations. At the fade-out we found the entire story spoiled, the atmosphere unreal and forced; the characters were caricatures and not human beings. In naturalness there is strength. To lug in a burning building, a few revolvers, several automobile accidents, and a deathbed scene or two, is not being true to life. It's just plain ten, twent, and thirt mellerdrammer. The kind you have frequently seen upon the screen? Surely, that is exactly what the author whose work we criticised, came back at us with. But you do not want to write the same kind of stuff you have seen on the screen? You need to stray from the beaten paths, to put over *something different*, to be natural and uninfluenced by some of those so-called "punches," stereotyped favorites with certain staff writers, but not at all favored by the discerning public. Be true to life!

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Strong and determined men should trail and overpower the writer who submits the carbon copy.

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One ship safe from the submarines—the censorship.

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Who Hath Woe?

Who hath woe? Verily, those who linger long with the "wildcat" companies! We go right along and warn the writers to submit their wares to established and standard markets, and the writers go right along and, tempted by apparently "easy money," they send to obscure concerns and learn by dire experience. Strange as it may seem, it is not only the novices who do this little trick, but writers of long-established reputations. For example, one author sent along a favorite script to a "wildcatter." The editor came back with the statement that the idea would be of value to them, and offered a "satisfactory price." The author agreed. He received a check for $3. And then the experiences of another author as set down for our perusal: "After two months of patient waiting I received a check for $5 for a script. A friend of mine placed it to his bank account and gave me the $5. All was rosy until early November when the check came home to roost marked 'not sufficient funds.' I wrote the president of the concern and explained the matter to him. He ignored it. Another letter and the same result. You will gain the friendship of thousands of writers by stating the exact way authors are treated by this company." The writers should be warm friends indeed, then, for we have repeatedly warned them to leave unknown and doubtful enterprises alone. Submit to the established manufacturers, those who have been producing pictures for years—then if you sell a script, or an idea, you will get a reasonable sum therefor.

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[Mr. William Lord Wright will be pleased to answer all personal inquiries by mail, always providing a stamped, self-addressed envelope is inclosed. There is no fee for this valuable service.]

VITAGRAPH

"FLORA FOURFLUSH" Part II
"The Treasure Temple of Bhosh"—Comedy **Monday, Jan. 11**
The villain still pursues her and her lover. Their escapes are more thrilling than ever, but the worst is yet to come. Presenting CHARLES BROWN, CLARA KIMBALL YOUNG and L. ROGERS LYTTON.

"A MIX-UP IN DRESS SUIT CASES"—Two Part Comedy **Tuesday, Jan. 12**
It starts a whirlwind of excitement. Gentleman Harry's and Brown's Ching Ling Foo trick puzzles Mrs. Brown and saves Brown from an expose. BILLY QUIRK, LEE BEGGS and EULALIE JENSEN.

"THE HAIR OF HER HEAD"—Comedy **Wednesday, Jan. 13**
Credulity and jealousy lead Sinks to a fortune-teller and into a fearful mess. He learns the hair and the clairvoyant are both fakes. SIDNEY DREW as Sinks.

"THE LEGEND OF THE LONE TREE"—Indian Fantasy **Thursday, Jan. 14**
A picturized version of an old Indian legend. Full of thrilling heart interest. MYRTLE GONZALEZ, ALFRED VOSBURGH, GEORGE KUNKEL, OTTO LEDERER and GEORGE HOLT in the cast

"CHIEFLY CONCERNING MALES"—Comedy **Friday, Jan. 15**
This is an instance where the unmailed letters bring about unexpected and joyous consequences. Everybody happy and Sonny Jim forgiven.

"THE SAGE BRUSH GAL"—3 Part Broadway Star Feature **Saturday, Jan. 16**
This powerful and perfect picturization of pioneer life might have been written by Bret Harte, it is so full of thrilling touch and tenseness. An all star cast.

SIX-A-WEEK

"FLORA FOURFLUSH" PART III. "A RACE FOR LIFE."—Comedy	MONDAY, JAN. 18
"THE EVIL MEN DO."—3 Part Broadway Star Feature	TUESDAY, JAN. 19
"THE RIGHT GIRL?"—Comedy	WEDNESDAY, JAN. 20
"THE NAVAJO RING."—Drama	THURSDAY, JAN. 21
"WANTED, A NURSE."—Comedy	FRIDAY, JAN. 22
"WAR."—Two-Part Comedy	SATURDAY, JAN. 23

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH COMPANY OF AMERICA
E. 15th St. and Locust Ave. Brooklyn, N. Y.

ALL 3-PART BROADWAY STAR FEATURES
Released in the Regular Service every alternate Tuesday and Saturday, beginning Tuesday, January 5th, with

"TWO WOMEN" Produced by **Ralph Ince**
Presenting ANITA STEWART and EARLE WILLIAMS

The Second Broadway Star Feature
"THE SAGE BRUSH GAL"
Produced by **Rollin S. Sturgeon**
will be released Saturday, Jan. 16th
THIS STORY MIGHT HAVE BEEN WRITTEN BY BRET HARTE

The Third Broadway Star Feature
"THE EVIL MEN DO"
Presenting MAURICE COSTELLO
will be released Tuesday, January 19th
A dramatic portrayal of duplicity. A powerful illustration of the day of reckoning.

LICENSED FILMS

The Fast Mail's Danger (Kalem, Jan. 23).—Director J. P. McGowan was injured in the making of this issue in the Hazards of Helen Railroad Series, and the picture was completed with Helen Holmes and Lee D. Maloney acting as their own directors. The fast mail, speeding eastward, is endangered by three escaped convicts, who, by means of signals, plan to bring the train to a stop that they may board the cars and take their contents. Helen, the telegraph operator, and an engineer, played by Mr. Maloney, get the better of the convicts and save the train. It is exciting railroad melodrama played with dash and introducing an ample number of thrills. D.

From the Shadow (Biograph, Jan. 4).—The heroine of this drama is placed in an awkward position, and in bringing her through it, the author of the scenario seems to have ignored the likely course of feminine emotional feeling. She rejects a man for the good and sufficient reason that she does not love him. Her brother steals money, and the rejected suitor, being in the depths of despondency, prepares to shoot himself, having written a note accepting responsibility for the shortage, thus ending a life that is burdensome, and at the same time doing the dishonest youth a service. The girl arrives in time to throw herself into the man's arms and prevent the suicide. She offers every manifestation of love, whereas a short time before love did not exist. Pity and gratitude would be aroused by the proposed sacrifice, but not, one might suppose, a deeper feeling. Barring the woman's sudden transition of attitude, the story is plausible enough and interesting in its presentation. D.

Hearst-Selig News Pictorial, No. 1 (Jan. 4).—The first News Pictorial of the new year opens with views of the *Lusitania* on her arrival in New York laden with a record Christmas mail. A recent fire in a lumber yard in Chelsea, Mass., is depicted in spectacular scenes; Red Fox James, a Crow Indian, is shown in Washington, where he visited President Wilson, and a quite extensive panorama of war vessels being repaired in Charleston harbor is included in an issue closing with views of German recruits being drilled for active service. D.

Lassoing a Lion (Selig, Jan. 21).—A good jungle picture in which the interest is well sustained, and in which the animals act as if they meant business. The plot is very simple, and the whole interest of the picture is centered on the two lions. An artist, sketching in Africa, stops at a farm house where the young husband becomes jealous of the artist's polite attentions to his wife, and after a day or two is ordered from the house. He observes the trail of a lion, and warns the young husband and father, and as it points in the direction of the house they hurry there and find that the lion has broken in, and is attacking the door of the closet in which the wife has sought refuge. The beast is enticed from the house, and as he jumps out the window is lassoed from the roof. Another rope is thrown around his neck, and he is effectually captured. The acting of the lion was good, that of the people rather forced. E.

Broncho Billy and the Escaped Bandit (Essanay, Jan. 21).—There is some remarkably good psychology which forms a pleasing novelty in what would be an otherwise typical Western drama. Broncho Billy is a cowboy turned miner. While working on his claim his arms suddenly become paralyzed. His young girlish-looking wife in the person of Marguerite Clayton helps him to their cabin, where she endeavors to cure him by the aid of suggestion but without avail. In the meantime a bandit, who has escaped from the sheriff, takes refuge in the second story of the cabin and learns by looking through a hole in the floor of the misfortune which has come to the inmates. He lowers himself through the trap door, discovers their savings and attempts to murder the girl-wife. The husband, tortured by her cries for help, miraculously recovers the use of his arms, and holds the bandit until the arrival of the sheriff and his posse. If the picture had only shown by what means the sheriff picked up the trail of his escaped prisoner, there would be little to criticise, for some wonderful scenery was shown and the photography was good. E.

Close-Cropped Clippings (Pathe, Jan. 5).—A split-reel produced in Europe dealing in a more or less amusing manner with the absurd farcical episodes in a barber shop kept by a germanized female barber. It is slapstick comedy in its most aggravated form, but some of the situations are laughable. On the same reel with The Mount of Dore. E.

The Nemesis (Pathe, Jan. 5).—A strong two-reel drama with good acting, good photography, and elaborate settings, with a particularly good bit of photographic illusion in the second reel, where a man is supposedly knocked from the running board of a moving train by another train passing in the opposite direction. The theme is the rehabilitation of a man released from a ten-year term in prison, and showing that with the proper opportunity there is a chance to lead a straight and upright life again. He speedily acquires fortune and the love of a beautiful woman, and it is then that his nemesis steps in in the shape of a former prison inmate, who recognizes and blackmails him. He foils the nemesis pursues, and then fate in the shape of a railroad train steps in and disposes of the nemesis, and there follows the usual happy ending. E.

The New Editor (Lubin, Jan. 5).—Written, produced, and acted by J. A. Murphy, this split-reel comedy shows that the worm will eventually turn if absolutely sure that in turning it will not become crushed. The editor buys a country paper, only to become immersed in all sorts of trouble caused by the libelous writings of his predecessor. But the tables are turned when a tough prize fighter, who has just beaten the editor up, in an endeavor to escape from the police, seeks refuge in the newspaper office. Before he escaped the police had succeeded in handcuffing him, and the editor on seeing his predicament gives him a dose of his own medicine. On the same reel with They Looked Alike. E.

A Militant Schoolma'am (Selig, Jan. 5).—Styled a comedy-drama by the producer, but showing very little comedy and depicting a situation practically impossible in real life. A discharged moving picture actor obtains a position as school teacher in a Western country school, only to be shortly discharged for making love to the school director's young daughter. He makes up as a woman and obtains the position again, and is, in turn, made love to by the school director. He accidentally discovers and apprehends the thief stealing cattle from the director's ranch, and in the melee discloses his identity, but is forgiven and rewarded for catching the thief. E.

BOOK
Excelsior Feature Film Co.'s Releases
THROUGH THE
ALLIANCE PROGRAM

BOOK
Favorite Players Feature Film Co.'s Releases
THROUGH THE
ALLIANCE PROGRAM

WM. CHRISTY CABANNE
DIRECTOR Griffith-Mutual Co.—R & M Features
"The Sisters," "The Great Leap." *In preparation,* "THE LOST HOUSE," by Richard Harding Davis.

MARSHAL NEILAN
Famous Players Film Company
213-229 West 26th St. N. Y. City

WM. F. HADDOCK
DIRECTOR *Open for Offers*
Thoroughly experienced. Recommendations, past performances
Address care the Screen Club

Frank H Crane
Director Peerless Features

GEO. A. LESSEY
Directing KING BAGGOT
UNIVERSAL FILMS IMP BRAND

GOSSIP OF THE STUDIOS

AL. E. CHRISTIE,
Universal Comedy Producer.

AMONG THE MEMBERS of the David Miles Company now working in Los Angeles under the direction of that producer are Linda Griffith, Charles Perley, and Jack Brammall, who will be remembered in Kinemacolor and Biograph successes.

VIOLET MACMILLAN, late star of the Oz pictures, has joined the colony at Inceville and will be seen in leading roles in Kay-Bee, Broncho, and Domino brands.

LUBIN'S SCENARIO staff is given an opportunity in the acting line in Emmet Campbell Hall's forthcoming release, "Such Things Really Happen," intended to expose the fake scenario schools. Director George Terwilliger drafted the entire staff for the scenes supposed to show a scenario department instead of using actors. Lawrence McCloskey, Clay M. Greene, Norbert Lusk, Harry E. Chandlee, J. Allen Boone, Shannon Fife, and A. Gil Spear are among those seen.

JOSEPH BYRON TOTTEN makes his screen debut in the Essanay release, "An Amateur Prodigal."

FROM THE WILDS of the Mojave Desert, California, Mary Fuller has received her latest Christmas present. It is a docile horned toad, and Mary asserts that she likes it as well as any of her pets.

HARRY EDWARD and Jack Blystone are now assisting Pathe Lehrman on the Universal's LKO comedies.

LYLLIAN BROWN LEIGHTON, of the Selig California company, is taking a vacation in the East, visiting the "old folks at home."

ALL ANIMALS of the Selig Zoo that have been appearing in vaudeville have been called in that they may be on hand for the grand opening of the Zoo scheduled for the middle of February.

MORGIA LYTTON is now playing the leads with the Pierrot Film Company, released under the Royal brand. Miss Lytton was formerly with the Marion Leonard Players.

EDITH JACKSON is now playing leads with Director F. J. Grandon's Selig company at Los Angeles. Miss Jackson recently received her initiation as principal in an animal picture and came through with flying colors.

AMONG CHARLES M. SEAT'S Christmas gifts was one that is most unusual. The Edison director has made a host of friends in the Bronx Zoo while taking pictures, and as a mark of appreciation Dick Richards, one of the keepers, took a part of the magnificent tusks of Gunda, the Zoo's elephant, which he recently broke when making a lunge at the keeper, and had a likeness of Gunda made, just the size of a scarfpin. Now Seay has a scarfpin that could not be duplicated anywhere.

THE VITAGRAPH girls were in strong evidence at the recent automobile show. Anita Stewart, Lillian Walker, and Eleanor Woodruff comprised the committee from the Brooklyn studio.

DAVE SMITH, of the Western Vitagraph studio, a brother of A. E. Smith, treasurer of the company, has just finished the direction of his first picture, "Her Gethsemane." Doris Shroeder wrote the script.

VICTOR BENOIT, who was seen in the Fox production of "A Fool There Was," has been engaged to play in the production of "Children of the Ghetto," to be staged by Frank Powell.

HAZEL HENDERSON, recently of the Vitagraph and Selig organizations, has joined the Balboa Company, at Long Beach, California.

RIENZI DE CORDOVA, who has been seen in Famous Players' features, has been engaged by Tom Terriss for the production of "A Man's Shadow."

PATHE FRERES have prevailed on Theodore Wharton to set aside his other business interests and co-operate with his brother Leopold in the direction of "The Exploits of Elaine." Two such high-class directors from the same family on the same picture make an unusual combination.

BEN WILSON has returned from a short stay in the Adirondacks, where he went seeking snow scenes for "The Rider of Silhouette," a two-reel Western drama by Anthony P. Kelly.

DARWIN KARR will make his second trip to Texas for the Vitagraph when a company starts for that state within a few weeks. Last Winter Karr played the male leads in the company that filmed several military pictures with the United States soldiers on the border.

NITRA FRAZER is a recent addition to the Vitagraph stock.

CAMERA MEN DANCE

Cinema Club Held Its Second Successful Dance at Palm Garden Last Week

The Cinema Camera Club has proven for the second time that it is right there when it comes to the social stuff as well as when the director says "shoot." Practically all the motion picture stars located around New York were present at the ball, in addition to the big men who handle the purse strings. And, of course, the camera men themselves were there in force.

To Arthur Edeson, chairman of the entertainment committee, much of the credit is due for the smoothness with which the affair was run off. Harry H. Keppers and P. J. McCaffray were the floor managers. The officers of the club are:

Frank G. Kugler, president; Edward Wynard, first vice-president; John C. Arnold, second vice-president; Philip E. Rosen, financial secretary; William C. Marshall, recording secretary; Alfred H. Moses, treasurer, and Eugene Gaudio, sergeant-at-arms. John Arnold, Philip Rosen, Al. Armsbaker, and Edward Horn completed the entertainment committee.

Those on the reception committee were: Henry Bredeson, William S. Forsyth, Irving Willat, Ollie Leach, Edward Wynard, John Van de Broek, Otto Brautigan, Hall Young, Eugene Cugnet, Carl Gregory, A. Lloyd Lewis, William C. Marshall, M. M. Robinson and William C. Thompson.

REAL NEWS NOT WANTED

After showing commendable enterprise in obtaining most excellent views of the recent subway disaster, the Universal Film Manufacturing Company found that their work was fruitless, for the picture was refused by all of the large theaters of the city on the grounds that the people did not want to see the actual horror of the disaster. At a private view of the picture given at the Universal offices nothing was thrown on the screen to which exception could be taken, even the Board of Censors finding the views commendable.

"HYPOCRITES" AT LONG ACRE

"Hypocrites," the Bosworth feature produced by Lois Weber, will open a Broadway engagement at the Long Acre Theater next Monday evening. The production has caused a sensation all over the country, and is characterised as one of the most original features ever seen on the screen. The engagement at the Long Acre will be indefinite, with the price scale at evening performances ranging up to $1, and at the matinees to seventy-five cents.

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WILL ARCHIE AND HIS PARTY

Marie Hubert Frohman's "The Fairy and the Waif"

Marie Hubert Frohman's advent as a Photoplaywright will be watched with a great deal of interest. Day after day, week after week she lived in the Studio, 515 West 54th Street, from nine until six p. m., handling each scene, detail after detail, with the enthusiastic assistance of Messrs. Irving, Dean and Monteran. We are glad to announce that from week to week the Mirror will have a chance to show its readers scene after scene and how the three stars, Will Archie as Sweety, Mary Miles Minter as the Fairy and Percy Helton as the Waif, are coming out. Marie Hubert Frohman is now at work getting up a scenario of her powerful play "The Witch," which will be ready to be taken at its home, Salem, Massachusetts, this Spring. This fact has been agitating the old and legitimate actors of the Players' Club who will gradually sift into the scene and will be taken to Boston, which will be the headquarters for her famous play which has thrilled audiences from the Atlantic to the Pacific Ocean. Mr. Edward S. Curtis, the artist of Indian Lore, has suggested how these pictures can be taken in color.

The Frohman Amusement Corporation

FRANK POWELL

PRODUCER OF

Augustin McHugh's
"OFFICER 666"
5 REELS

Israel Zangwill's
"THE CHILDREN of the GHETTO"
5 REELS

Porter Emerson Browne's
"A FOOL THERE WAS"
6 REELS

Forrest Halsey's
"THE STAIN"
6 REELS

THE SCREEN CLUB, New York City

WITH THE EXHIBITORS

Picture playhouse patrons in the Bronx, New York City, are still talking about the monster Christmas tree which was exhibited throughout the holidays at Picker and Bennett's Burland Theater. The Burland is the largest theater in the Bronx playing a straight picture programme and has, in addition to the theater proper, an open air auditorium capable of seating 2,500 people. It was in the middle of this open air that Messrs. Picker and Bennett reared their Christmas tree, which measured thirty-five feet in height and which was decorated with many different colored electric lights and with strings of lights from the top of the tree to all corners of the enclosure. The Christmas tree remained in full bloom throughout the holidays and was a great special attraction for the children of the district, who came by the thousands with their parents to see it. On Jan. 2 the decorations of the tree were distributed to all the children present, but the tree still stands and is still illuminated every evening.

A. D. Flintom, president of the Kansas City Feature Film Company, has introduced probably the first organized effort to reach the school children with plays of a moral and uplifting nature. Mr. Flintom, known as the "daddy of the film business of Kansas City," first inaugurated his new system in the Lincoln Nebraska High School. As the school had no projection machine, Mr. Flintom looked over the field for one, found one suitable and sold it to the school. The initial motion picture subject to make its bow in this house of learning was "John Barleycorn," the Bosworth offering by Jack London.

Manager Winstock, of the National Amusement Company, Portland, Ore., used a clever scheme to arouse interest in the George Kleine production of "Julius Cæsar" which he recently showed the Portland audiences. Mr. Winstock offered a complete set of Shakespeare's works to the school boy or girl writing the best essay on "Cæsar" from the film portrayal. The conditions were that the contestants be pupils in Portland schools, that the essays not exceed five hundred works, and that the writers attend the afternoon performances. Mr. Winstock was thus able to get what were equivalent to special matinees and considerable helpful publicity for the outlay of the price of one set of books.

Sleepy Eye, Minn., a town of 2,000 population, is anything but so somnolent as its name would indicate. At least it boasts one exhibitor who is thoroughly wide awake in the person of Mr. J. B. McNeil, manager of the Opera House, who last week contracted for George Kleine's "Quo Vadis?" "Spartacus," "The Naked Truth," "Savage and Tiger," "The Lion of Venice," and "European Armies in Action." Mr. McNeil will show these attractions to Sleepy Eye at admission prices of ten and twenty cents, except "Quo Vadis?" which will play at fifteen and twenty-five cents.

The Orpheum Theater Building, of Titusville, Pa., has become the property of Charles E. Womer and Fred C. Kirkpatrick, who have purchased it from F. J. Doin, Edgar Thorpe and H. E. Brown. The deal also includes the taking over of a five-year lease on the Grand Theater. Charles E. Womer will manage both houses.

James Jones, of Grand Rapids, Michigan, has purchased the Rockford Theater, Rockford, Ill., formerly owned by L. A. Pressler.

Lemanski's Theater is a new Marshfield, Ore., house. Pictures are shown, but it is also intended to offer road companies occasionally. The house seats 800 and was erected at a cost of $20,000, exclusive of furnishings.

The Alhambra Theater, El Paso, Texas, erected last Spring at a cost of $150,000, has just been sold by Rudolfo Cruz to the Alhambra Theater Company at a price said to be in the neighborhood of $175,000. John Y. Fulkerson is president of the company now owning the house, and S. V. Fulkerson vice-president. Pictures are now the sole attraction in this beautiful house.

Fire destroyed the Elden Opera House and the Lillian Theater in Clarkville, Tenn., last week. Manager McKeags of the Opera House will rebuild at once. Manager Dean of the Lillian found another house to continue his shows, and meanwhile will rebuild the Lillian.

The exhibitors of Trenton, N. J., will hold their initial grand ball at the Arcade Dancing Academy, in that city, on Jan. 18. Edwin August and his leading lady, Miss Milford, have been invited to lead the grand march.

The Pastime Theater, Market Street, Pittsburgh, has changed hands. The new owners are Messrs. Shimp and Tucker, both Pittsburgh business men. The former owners were the Pierce Amusement Company, of New Orleans, La.

Selig Goldman and Charles Seder have taken over the Loomer Opera House, Willimantic, Conn. Paramount pictures, with two acts of vaudeville and an occasional legitimate attraction, are offered.

The Orpheum Theater, Newark, Ohio, has been leased by J. A. Seibenholler. After thorough remodeling the house will be opened as the Alhambra. Feature pictures will be used exclusively.

J. M. Murphy is the new owner of the Empire Theater, Ft. Madison, Ia., having purchased it from H. E. Schuster.

NEW INDIANA COMPANY

Indianapolis Firm Plans Manufacture of Pictures on Broad Scale

INDIANAPOLIS (*Special*). — Papers have been filed here for the incorporation of the Coburn Photo and Film Company, with capital stock of $25,000 and general offices in the Hume-Mansur Building. This company is to engage in the moving picture film and photographic business on a large scale. The following are the officers and directors: President, W. N. Harding; secretary-treasurer, W. H. Coburn; general manager, H. H. Coburn; attorney, Alfred Hovey.

Harry H. Coburn has been engaged in the photographic business in Indianapolis for more than fifteen years and has produced several moving picture film series. The company intends to conduct a general photographic business and to equip a large plant for the manufacture of moving picture films.

Early in the Spring it intends to erect a stage for theatrical productions. It is the intention of the company to have representatives in all large Indiana cities and to record in photographs all the important events in the State.

VITAGRAPHERS GOING SOUTH

Colonel Jasper Ewing Brady, of the Vitagraph Company, will start from New York on Sunday for San Antonio, Texas, where he will make arrangements with the military authorities for the use of the soldiers along the border in a series of pictures to be produced by the Vitagraph Company. He will be followed by the company of players who are to spend three months in Texas. The company will be directed by Wilfred North, and will consist of Darwin Karr, Ned Finley, Harry Northrup, Paul Scardon, Lillian Walker, Julia Swayne Gordon and Ethel Lloyd. Frank Tyrell will be in charge of the camera.

WILLIAM GARWOOD

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The Fairy and The Waif — Sweetave Morrison Program

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Address Beechhurst, Whitestone Landing, L.I.

LICENSED FILMS

In the Line of Duty (Selig, Jan. 6).—In the opening scenes, this film gives promise of being a more or less plausible story of newspaper life; but soon it wanders into the customary rut of crook melodrama, in which a young woman society reporter is the heroine. She becomes engaged to marry a man, respectable enough to all outward appearances. As a matter of fact he is the head of a gang of thieves that operates at society functions. Helen is sent to report one of these affairs, and chances upon evidence, which later leads to the conviction of Carter for the theft of a valuable pendant. The title of the picture is derived from the girl's pluck in returning to the office to write the story, although her heart is breaking. Improbability is the picture's greatest weakness; sincere acting is its best asset. D.

Billy's Wager (Vitagraph, Jan. 6).—Out of a rather silent plot, Billy Quirk, Constance Talmadge, and other Vitagraph players, under the direction of Lee Beggs, have produced a snappy and generally entertaining little farce. The vote of a wealthy young man, who, to win a wager, undertakes to live for a week on the proceeds of his own efforts, affords Quirk plenty of opportunity for broad comedy which he handles with much success. During the fateful week he runs the gamut of misfortune, as a dock laborer, a waiter in a cheap restaurant, and finally as a hobo. He wins the $5,000 and the girl, and there is good entertainment in watching him do it. D.

Playthings of Fate (Biograph, Jan. 7).—A weak story dealing with mistaken identity and almost impossible of being enacted in real life. The wife of a celebrated physician has for a double a woman outside the bounds of wedlock. The doctor finds her runaway little girl, and returns her to her home, where he sees a picture of the child's mother and mistakes it for his wife, with whom he quarrels, ordering her from his house. The child is stricken with infantile paralysis, and is cured by the doctor. The mother goes to the doctor's house to thank him, and the mystery is cleared. The photography is good, but the film shows very poor editing. D.

A War Baby (Lubin, Jan. 7).—Some interesting and particularly good battle photography lifts this two-part drama of the Civil War out of the typical and ordinary, while a little lambasting three-month-old baby is inserted for the purpose of providing a catchy title. The story deals with two women, both identically alike, one a Confederate spy and the other the wife of a Union officer. The officer is condemned to be shot for failing to apprehend the spy, his sister-in-law, while his wife is captured and mistaken for the spy. The real spy gives herself up in the end and it is to be hoped she eventually escaped, for Lilie Leslie is altogether too pretty a girl to meet such an ignominious death. The script was written by Clay M. Greene. E.

A Daughter of Israel (Vitagraph, Jan. 9).—A good story, strong, heart gripping, natural and well told and particularly well acted. A Russian woman, whose husband, a famous musician, has been exiled to Siberia, flees to this country with her little daughter, where she soon becomes ill and in destitute circumstances. She places the child in the care of an old Jew who has been kind to her, and on her way to a hospital is run down and killed by an automobile. The child is reared by the old Jew and develops great talent as a violinist. She receives instructions from a celebrated Russian violinist, whose nephew falls in love with her. The child refuses his consent to their marriage on the grounds that her parentage is not known except that she is a Jewess. The old Jew then reveals that she is a Jewess. The old Jew then reveals that the happiness of his adopted daughter is at stake, reveals her nationality and shows the musician her mother's wedding ring, which the musician recognizes as that of his wife and recognizes the girl as his long lost daughter, Norma Talmadge, as the girl, is good. E.

The Heart of Dore (Pathe, Jan. 8).—A series of views of wonderfully beautiful scenery and ruined castles in the mountainous section of France. On the same reel with Current Cropped Clippings. E.

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REVIEWS OF FEATURE FILMS

"THE AFFAIR OF THE DESERTED HOUSE"

Kalem Melodrama in Two Parts. Written by Hamilton Smith. Released Jan. 27.

Ruth, a society girl ..... Ruth Roland
Ransom, a counterfeiter ..... William H. West
Blair ..... his confederates ... Paul C. Hurst
Blaney ..... Jamea Horne
Kate, Ransom's daughter ..... Cleo Ridgeley
Chief of Police ..... Edward Clisbee

For the opening release in "The Girl Detective Series," the Kalem Company has selected a first-rate picture of melodramatic adventure, in which Ruth Roland is the intrepid heroine. This is the forerunner of a long list of detective stories to be issued every Wednesday, with Miss Roland and Cleo Ridgeley in the cast. After a time, it is understood that Miss Ridgeley will assume the leading character, that probably will remain much the same, although each installment is to be a complete photoplay with a plot permitting the dropping of characters and the introduction of new ones.

The Girl Detective, as she is called, is a young society woman, who believes that adventure is right at our elbows, if only we have the wit to see it. Her theory is soon substantiated. One morning she goes out wearing a black gown, on which a white rose is pinned. A mysterious stranger slips a note into her hand, telling her to follow him, for it is dangerous to be seen on the street. Ruth has been mistaken for the messenger of a band of counterfeiters, and she plays the game through to the end, first single-handed, then with the police force to follow her directions in rounding up the counterfeiters. In concluding scenes there is a vivid fight, in which the stairway banisters are torn away, and half a dozen men fall pell-mell to the floor some feet below.

The cast is a good one, especially William H. West as the counterfeiter.

D.

"THE TRAGEDY OF BEAR MOUNTAIN"

Kalem Drama in Two Parts. Released Jan. 25.

Steve Barry ..... Paul C. Hurst
Charlie, his brother ..... Douglas Gerrarde
Benton, their employer ..... Frank Jonasson
Edith, Steve's wife ..... Marin Sais
Wayne, an old prospector .... William H. West
Della, his daughter ..... Cleo Ridgeley

The merits of this drama are not conspicuous. The story is somewhat far-fetched, and there is no striking novelty in its treatment—the old expedient of loss of memory being resorted to—but even so it is a passable production about on a par with the ordinary run of two-reel releases. With the exception of an actress who appears much too young to be the mother of grown men, the picture is appropriately cast, affording, as it does, a fair opportunity for able players, such as Marin Sais, Paul C. Hurst, and Douglas Gerrarde.

Steve and Charlie are discharged because they interfere when Benton, their employer, attempts to embrace Steve's wife. Unable to find other work, Steve goes West to hunt gold, and his pocketbook is stolen by a man, who later is killed and identified as Steve, because of the papers found on his person. Meanwhile the real Steve, owing to an injury, suffered in a fall, has forgotten all about his past life, and is living with an old prospector. Presently Charlie goes West, too; a meeting of the brothers restores Steve's memory, and a telegram sent home is all that prevents Edith's marriage to Benton, for she, like the others, believed her husband dead. Her evident relief on receiving the news leads one to wonder why she was willing to become the wife of Benton under any circumstances.

D.

"THE TWILIGHT SLEEP"

Second Two-Part Episode in "The Exploits of Elaine." Produced by the Pathe Players. Released by the Eclectic Company.

Craig Kennedy ..... Arnold Daly
Elaine ..... Pearl White

Probably the authors of this melodramatic serial are the first to utilize the much discussed "twilight sleep" in a motion picture. A considerable part of the opening reel is devoted to scenes of a pseudo-scientific nature in a maternity hospital, visited by a physician who ostensibly wishes to study the new method of treating patients. These scenes, like most others purporting to show a hospital ward, are rather unpleasant and of no great value. Certainly they give no accurate information about an important medical treatment.

Only on the assumption that all things are permissible in melodrama, may the subsequent use of the "twilight sleep" be sanctioned. Elaine is put to sleep by The Clutching Hand, and, unconscious of her actions, she is forced to open a safe in which valuable papers left by her father are supposed to be secreted. Also she is made to write a letter to Craig Kennedy, declaring that she no longer wants him as a detective. The next day Elaine recalls nothing of these acts; but under the influence of the "twilight sleep" drug, administered by Kennedy, she relives the happenings of the night, and explains the mysterious letter bearing her signature. All this is familiar melodrama under a new and catchy title.

It must not be inferred, however, that these two reels are wanting in suspense, or in an atmosphere of impending danger that most of all threatens Kennedy. He is warned and warned again that he must drop his efforts to discover the identity of "The Clutching Hand"; but such threats merely reinforce his zeal. Arnold Daly's acting is distinguished by restraint and a method of expression rather new to pictures, whereas Pearl White and less important players do exceedingly well in a carefully produced film.

D.

"THROUGH THE MURK"

Domino Drama in Two Reels. Produced by T. H. Ince. Released Jan. 28.

Missouri Joe ..... Jack Nelson
Ivy Hudson ..... Elvira Weil
Mother Hudson ..... Gertrude Claire
Big Anderson ..... Louis Morrison

Genuine art went into the making of this realistic, sincere and thoroughly impressive drama. The theme is that love and sympathy will ennoble even the worst of us; for under the grime and sordidness there lives a soul waiting to be reached. It lives in Missouri Joe, a good-for-nothing, whom the sheriff invites to leave town, and it lives in the unspeakably dirty daughter of an old hag, who is ready to trade her offspring for a keg of rye. These two unfortunates meet in the murk and pull each other up to the hilltop, where they may breathe the clean air of hope and ambition.

The producers have introduced a quantity of striking detail in the development of this theme, and there is a welcome absence of cheap tricks calculated to catch the sympathies. The squalor in which old Mother Hudson lives impresses one as being real, and its depiction is justified by the demands of the theme on which the story is based. The characters actually emerge from the murk. Gertrude Claire's portrayal of the frightful old woman is so natural that the illusion of reality is well-nigh perfect, and equally fine is Elvira Weil's playing of the daughter, who appears most of the time barefooted and in rags. These two players, always in character, are in themselves enough to give the film distinction.

The daughter is so dirty and unattractive that the owner of the saloon thinks she is not worth a keg of rye. Then Missouri Joe comes to Dogtown; the outcasts meet and spruce up a bit in the hope of pleasing each other. The girl looks better to Big Anderson now, and he takes the purchase price to Mother Hudson; but Joe and Ivy have been married and the man is ready to fight for his bride when Anderson claims her. Joe wins his first round in the battle with the world, and the outcasts, unafraid and free, leave Dogtown behind them. It is a strong character drama, finely presented.

D.

The Shanty of Trembling Hill (Essanay, Jan. 11).—Adapted from a Munsey magazine story, this two-part drama affords Francis X. Bushman a congenial role, and altogether makes fair entertainment, with occasional scenes of dramatic force. Mr. Bushman is Hon. Richard Scott, a candidate for Parliament, who, because of poor health, is obliged to abandon his campaign and spend a year in the open. In a Canadian lumber camp he falls in love with Gabrielle, and asks her to marry him, believing that an earlier affair with a young woman of his own social station is entirely broken off. A meddlesome friend, thinking that he is acting for the best, revives the past episode, and makes it appear that Scott is trifling with Gabrielle, hence great indignation on the part of that young woman and her friends, the lumbermen. After the hero's life has been threatened several times his explanations are accepted. Nellie Craig, Lester Cuneo, John Cossar and Helen Dunbar are in the cast.

D.

The Speed King (Thanhouser, Jan. 12).—Probably the most interesting incident in this two-part drama, written by Philip Lonergan and featuring Arthur Ashley and Muriel Ostriche, shows the manner in which a perfectly honorable young man is suspected of cheating at cards. Alfred's valet, bribed by his enemy, Hanston, has secreted a number of aces and kings in the lining of Alfred's vest, and, at the psychological moment, he is, so to speak, caught with the goods. His father disowns him, he is ostracized by his friends, his fiancee proves faithless, but the fiancee's younger sister retains confidence in his innocence. Several years later Muriel's trust is rewarded by proof of Alfred's honesty, and she, of course, becomes his sweetheart. The picture gets its title from the automobile race, in which the hero drives a car to victory. These scenes, photographed at an actual race at Brighton Beach, add some excitement to the second reel.

D.

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ESSANAY
"SIX-A-WEEK"
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REVIEWS OF LICENSED FILMS

The House of Silence (Biograph, Dec. 29).—The House of Silence is an unusual story pictured in Biograph's usual style of clear and artistic presentation. The story concerns the man who marries the girl, and who becomes intensely jealous at seeing her talk with an old suitor. Thereat he commands that she shall never talk to him again. Her child is born dumb. He hates her and the child more than ever and drives her from home. She takes a position in the State institution for teaching dumb children and having mastered the method, steals her own child away. When the little girl can talk she takes it back to its "daddy," who has in the meantime become almost demented from lonesomeness. Of course all is well at the end and the picture closes with the man and wife and baby very close together in the conventional embrace, but this is the only point which the film has in common with other producers; it is an out-of-the-way picture. F.

Pathe News, No. 50 (Dec. 26).—Cambridge, Md., where most of the country's oysters come from; skiing in Canada; the feat of the Santa Claus Association; Lee Moose, who jumped to the "Brook-Feds"; a few odds and ends of domestic holiday interest; the guarding of American neutrality on the Mexican line; various views showing interesting bits of the European war. The film is the usual collection of nicely arranged and clearly photographed news views. F.

Pathe News, No. 52 (Dec. 22).—An Indian rider from Montana with a petition for the President; the portrait of Mrs. Brock, of Orange, N. J., strangely missing, and the local Boy Scouts of America beating the country in search of her; real society folk turning their charity to the French soldier; intimate views of Harry K. Thaw in his New Hampshire "confinement"; the recent conference of Pan-American nations regarding the neutrality of American waters; an animated map attempting to show the movement of troops in the siege of Liege, the return of an almost annihilated Belgian regiment, and little glimpses here and there of various phases of the world conflict. There is the possible danger, now that the novelty of these scenes has worn off and since no new phases seem to be shown, that a surfeit will dull the public appreciation of the appalling slaughter and the consequent effort for pacification. F.

Hearst-Selig News Pictorial, No. 57 (Dec. 28).—A submarine dragged through Frisco streets to be used at the Exposition; more views of the English Indian troops who pay much attention to their own commissary; the wives of the Congressmen form a Congressional Club; Naco, the Arizona border town, protects itself against stray shots; the United States troops and artillery enforcing neutrality and General Bliss, commanding, watching a Mexican battle through a field glass; three United States torpedo boats in drydock; then a good deal of space designed to show that the factories are opening up, that cotton is moving if slowly, and that prosperity is returning again. Much of the film is devoted to local news and is taken with usual celluloid clarity. F.

The Banker's Double (Edison, Jan. 16).—The continuation of the one-reel detective series featuring Robert Conness in the role of the detective as staged by Langdon West. It is decidedly one of the strongest of the series, lucidly and yet tactfully told. In view of the many highly sensational detectives at work on film mysteries the present may not offer the same amount of blood-and-thunder thrills, although its plot would probably not be watched amiss by a real detective. It relates how the detectives traced the robbery of the banknotes to the cashier and finally rounded up the gang in its den. For once not a woman appears on the screen. It is filled with the many subtle points that require careful attention and proclaim the work a careful piece of invention. William West plays a dual role successfully. F.

Love Will Out (Vitagraph, Dec. 31).—As a romantic picture of artistic life—art for art's sake, and art for bread's sake—this little comedy-drama written by Mary H. O'Connor, does very well. On one side of the hallway lives a young man, who turns out masterpieces which nobody wants, while on the other side is a girl who adapts her work to the popular market. The unfortunate artist is on the point of following a criminal career, when restrained by the spirit which comes out of his statue. Then the girl finds a wealthy buyer for the pretentious figure, and both of the young people conclude that they can live more happily and profitably if married. There are some good double exposures showing the spirit coming from and receding into the statue, and the acting of Carleton Weatherby and Margaret Gibson is pleasing. D.

Snakesville's Rising Sons (Essanay, Dec. 31).—The idea behind this farce—featuring Victor Potel, Margaret Joslin, and Harry Todd—is carried out with a good bit of contagious humor. Slippery Slim has premonitions of trouble when he reads in an almanac that the position of certain constellations means a menace to friendship. In the morning his family and that of Mustang Pete are on the best of terms; but it is not long before Slippery Slim, Jr., and Mustang Peter, Jr., are at each other's throats. The mothers take up the fight, and presently the fathers, interrupted at a game of checkers, enter the fray. Little details of rural life add to the genuineness of this amusing picture, the popularity of which is scarcely open to question. D.

Two Stray Souls (Biograph, Dec. 31).—The force of this plot might be greater were the ex-convict given stronger motives for keeping his early misdeeds a secret from his wife. When the test comes, in the guise of a former cell-mate, who demands money for his silence, the two stray souls have been happily married some four or five years, judging from the age of their child, and under these conditions a woman would not be likely to break up the home because her husband once served a term in jail. As it happens, her past also has several black spots, and a mutual confession meets with understanding on both sides. The plot is slight, but the picture is to be commended on the score of an artistic production and sympathetic acting by Irene Howley, W. C. Robinson, and W. C. McDermott. D.

In the Latin Quarter (Vitagraph, Jan. 2).—The director of this two-reel drama, in which the green-eyed monster, "Jealousy," runs back and forth across the screen in all its opalescent hues, deserves the utmost credit for having the courage to produce a Latin Quarter picture without making the artists destitute and without bringing in a Montmartre cafe with a raft of cocottes and other denizens of the demimonde. Antonio Moreno acts like a real artist who does things, and judging from the way he handles palette and brush one would rather that he has dabbled in pigment a bit. A wife insanely jealous of her husband's model, a rival artist in love with the model, jealous of the same husband, brings about a series of events leading up to a strong climax in which the rival artist in an attempt to destroy the husband's painting accidentally stabs the model, and inadvertently distributes the evidence in such a manner that the wife is accused of the crime. Luckily the model recovers consciousness just as the wife is about to be led off to prison and the usual happy ending follows. F.

He Gave Him a Million (Lubin, Jan. 2).—The wild vagaries of an escaped lunatic and his fortuitous entrance into a gunsmith's shop, where he succeeds in becoming a walking arsenal for the purpose of intimidating his subsequent victims, is the theme of this somewhat amusing comedy. Its one glaring inaccuracy however, in which a police captain first carefully provides his officers with revolvers before sending them on a dangerous assignment, is so careless and uncalled for that it effectually spoils the rest of the picture. Charles Ritchie as the lunatic is particularly good, and Helmer Bergman, as the village idiot, who finally captures the lunatic with a million stage dollars, plays a difficult part, and resists the natural tendency to overact. E. W. Sargent is responsible for the script. E.

What He Forgot (Lubin, Jan. 2).—This well-acted little comedy by E. W. Sargent deals with one kiss and its consequences. Whereas the plot is rather trite, the good setting, settings, and photography make up in part for its simplicity of construction. The "He" in the case is a young married man with a jealous wife. While strolling along the road he encounters a moving picture company desperately in need of an additional man. Persuaded to accept the part by a beautiful young actress, he finds that all he is called upon to do is to fervently kiss the young lady. His wife and mother-in-law see the picture on the screen, and then follow all kinds of complications of a more or less amusing nature. The ending is weak and stereotyped. E.

Auntie's Portrait (Vitagraph, Jan. 1).—Sidney Drew, assisted by Ethel Lee and Jane Morrow, has revived the time-honored situation of a maiden aunt, who sends her portrait to her young relations, and then visits them, expecting to find the picture displayed with proper respect. Trouble arises from the fact that the painting is reposing in the attic when the aunt arrives, and there is no time to put it in a position of honor. Owing to the clever playing of Mr. Drew and plenty of farcical action, the subject is entertaining. It runs a few hundred feet short of a reel that is completed with a film called "Rattlesnakes." D.

Rattlesnakes (Vitagraph, Jan. 1).—In this brief picture, closing a reel with Auntie's Portrait, we are given interesting close-up views of rattlesnakes, the means used for their capture and the manner in which an expert extracts the poison from the fangs. The scenes were well photographed and judiciously arranged. D.

A Clean Slate (Lubin, Jan. 1).—The name of Norbert Lusk appears as the author of the scenario for this rather ordinary drama that is essentially the same form has been presented many times. Finding a dancer to be more attractive than his wife, a husband is ready to elope; but his plan goes wrong because the dancer really cares nothing for the man and listens to the plea of the appealing little wife, who visits her dressing-room disguised as a errand girl. Through no fault of his own, the man returns to play the part of a dutiful husband. Satisfactory performances are given by William Cohill, Justina Huff, and others in the cast. D.

Patty's Echo (Kalem, Jan. 26).—The idea behind this brief subject, closing a reel with A Model Wife, was used on the stage in a successful musical comedy of some seasons back. For the edification of tourists an echo is provided by human means. In this instance two hoboes play the game. One is the echo, placed on a mountain not too far from the hotel; the other is the guide, who invites the guests to test the echo. Responses are timely, until half a dozen members of a party shout in unison. This ends the career of the echo and the guide. Scenes purporting to represent the Alps are picturesque. D.

A Model Wife (Kalem, Jan. 26).—The appearance of Ruth Roland accounts for much of the interest in this half-reel farce relating the experiences of a bridge-playing wife, who hopes to get enough money to meet her debts by posing as an artist's model. When Miss Roland is becomingly clad in a bathing suit, unexpected callers arrive, and she is bundled into a box designed to hold a statue. Expressmen remove the box, and with it Miss Roland. Everybody in any way related to the artist, or his model, becomes involved in the ensuing mixup. Opening a reel with Patty's Echo. D.

Cooby's Adventure (Kalem, Jan. 22).—Playing the principal role in addition to directing the action, Chance E. Ward has made a fair farce out of a cook's adventure with the new hat of her mistress, and her first meeting with her employer's husband. They meet on top of a bus, and the cook is wearing the hat just purchased by Mrs. Rogers. Immediately behind her Mr. Rogers is seated, and his cigar ignites the waving plume, hence a ruined hat and a rumpus that lands Rogers in the police court. Such is the thread of a plot amplified along not unusual farcical lines. Some of the humor depends upon Rogers's strange appearance when his head is shaven in payment of an election bet. Marion Sais plays the wife, and Jenny Lee the cook. D.

The Gallantry of Jimmy Rogers (Essanay, Jan. 5).—The old, old story of the woman, who indulging in an innocent Summer flirtation, has been indiscreet enough to write some compromising letters, with a unique turn at the end, which changes it from a near tragedy into a comedy. Jimmy Rogers, of course, agrees to rescue the letters, and enters the supposed villain's rooms late at night, where he melodramatically achieves his object. On leaving by way of the window and a stone coping around the house, he is discovered by a policeman, is shot at, and falls to the ground. He is brought before the assembled house party guests, who have been aroused from their sleep by the firing, only to discover that he has been made the victim of an April Fool joke. The acting is good throughout, and the climax comes as a surprise, even though it be a weak form of humor. E.

The Smoking Out of Bella Butts (Vitagraph, Jan. 31).—From a scenario by Fred B. Ashfield, George D. Baker has produced a lively farce-comedy in which Flora Finch, Hughie Mack, Jay Dwiggins, and Betty Gray appear as the chief funmakers in a lengthy cast. Bella Butts (Miss Finch) starts a crusade against tobacco, and among her influential converts to the young wife of the mayor. Unless he passes a law prohibiting the sale and smoking of tobacco, she threatens to get a divorce and, of course, carries her point—the smokers resort to corn-silk. The climax of the discontent finds the mayor and all of his friends smoking in a cellar, until the clouds issuing from the window lead to the conclusion that the building is burning. The volunteer fire department turns a hose on the offenders, and then Bella Butts is run out of town. Scenes are acted with much spirit. D.

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